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A

SCHOOL

FOR THE

HARMONIUM,

CONTAINING A DESCRIPTION OF THE INSTRUMENT, A DIAGRAM OF THE STOPS, FULL DIRECTIONS FOR BLOWING, FINGERING, &c.,

TWENTY ORIGINAL PROGRESSIVE STUDIES,

CAREFULLY FINGERED,

AND A COLLECTION OF SACRED AND SECULAR PIECES BY THE BEST COMPOSERS,

ARRANGED FOR INSTRUMENTS OF VARIOUS SIZES,

BY

KING HALL.

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INTRODUCTORY REMARKS.

The Harmonium is an instrument of recent invention, and, though gradually becoming a household favourite, is at present sadly neglected—not to say decried. The musical *repertoire* is exceedingly limited, the number of professional performers small, and the opportunities of hearing the instrument properly played are consequently few. So much prejudice exists, that the majority of professors of music think it beneath them to make a study of the Harmonium. It is scarcely a matter of wonder, therefore, that so few amateurs are at all conversant with, or have even the remotest conception of, the charming effects which can be produced.

The Harmonium was not intended to be used merely as a substitute for the Organ. It possesses certain characteristic features which are peculiar to itself alone, and which render it as distinct from the Organ as this latter is from the Piano.

From these remarks, the necessity for an entirely different treatment of the Harmonium is obvious, and to this end the present work has been written.

The Music is divided into sections, each section containing a number of pieces—Sacred and Secular—suited to an instrument with a given number of registers.

Should the present effort meet with public approval, the Author proposes additional publications in continuation of the various sections.

It is here necessary to state that this Tutor is intended only for those who possess some acquaintance with the Pianoforte.

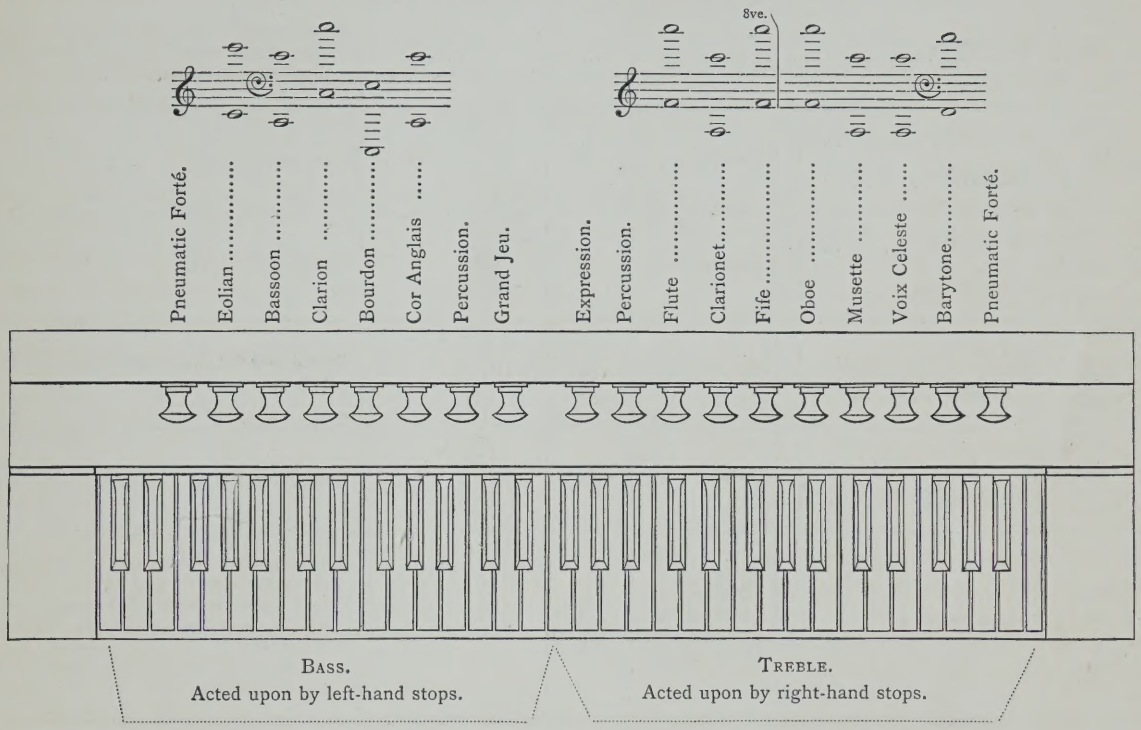
In concluding these Introductory Remarks, the Author would advise all who wish to attain proficiency to devote a little time regularly to the practice of scales and technical studies, *not on the Harmonium, but on the Piano*, in order to acquire and retain that elasticity of finger which is so necessary in playing upon any keyed instrument.

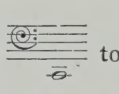
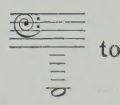
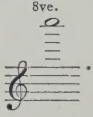
A SCHOOL FOR THE HARMONIUM

BY

KING HALL.

THE KEY-BOARD AND STOPS.



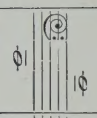
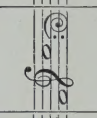
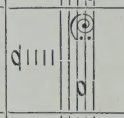
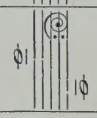
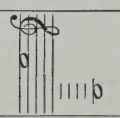
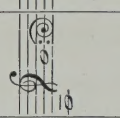
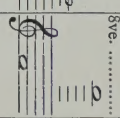
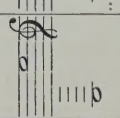
The *key-board* possesses a compass of *five* octaves, extending from  to , and by means of the stops the sounding compass can be increased *two octaves*—from  to  . The *stops*—which are arranged in a row immediately over the keys, and within easy reach of the performer's fingers—are divided into Bass and Treble.

On playing the scale upward, it will be found that the stops belonging to the Bass break off at , and those of the Treble commence at . The reason for this is to place more variety at the disposal of the performer, as he is thus enabled to use different stops in the Bass from those he is using in the Treble.

The following Diagram shows the arrangement of the stops, their compass, pitch, and the feet, or corresponding Organ tone. As instruments differ very much in the nomenclature of the stops, the Author has thought it better to place two or three of the names that are most frequently met with under each stop. In instruments of larger dimensions than the one in the diagram, the student will meet with some additional stops, which possibly may cause a little embarrassment. An explanation of most of these, including their quality and pitch, will be found in the "TABLE OF STOPS."

Of course the quality can only be approximately given. Every maker has his own ideas upon this point, though each tries, more or less successfully, to imitate the instruments after which the various stops are named.

TABLE showing the POSITIONS of the STOPS over the KEY-BOARD, and the NAME, PITCH, FEET, COMPASS and QUALITY of each STOP.

STOPS.	NAME.	PITCH.	FEET.	COMPASS.	QUALITY AND MECHANISM.
F	FORTÉ	...	...	...	A mechanical stop, which makes the instrument sound louder, by opening a passage for the sound to escape.
4	BASSOON ... ... BASSON	Unison ...	8		Very reedy and thin.
3	CLARION ... ... CLAIRON... ...	Octave ...	4		Reedy, but bright.
2	BOURDON ... ... DOUBLE DIAPASON BASS	Sub-Octave...	16		Round and full, but much heavier than No. 1.
1	COR ANGLAIS ... DIAPASON BASS ...	Unison ...	8		Round and fluty.
G	GRAND JEU	Octave ... Unison ... Unison ... Sub-Octave	4 8-8 16	...	A mechanical contrivance for bringing into play Nos. 1, 2, 3 and 4, Treble and Bass, without the necessity of pulling out the draw-stops. Sometimes there is a knee-action, and sometimes a heel-action, instead of the draw-stop.
E	EXPRESSION ...	...	...	...	A mechanical contrivance, without which no Harmonium is complete. *Without* this stop the tone is unchangeable and monotonous; but *with* it, the reeds are susceptible of the slightest variation in the blowing.
1	FLUTE ... ... DIAPASON TREBLE	Unison ...	8		Same as No. 1, Bass.
2	CLARINETTE ... ... DOUBLE DIAPASON TREBLE	Sub-Octave...	16		Same as No. 2, Bass.
3	FIFE ... ... FIFRE ... ... PRINCIPAL ...	Octave ...	4		More fluty than No. 3, Bass
4	OBOE... ... ... HAUTBOIS ...	Unison ...	8		Same as No. 4, Bass.
F	FORTÉ	...	...	...	Same as Forté, Bass.

DIRECTIONS FOR BLOWING.

First of all a good *seat* is indispensable. An ordinary chair or stool will not answer the purpose, therefore it is advisable that the student procure a proper Harmonium stool. Any manufacturer will furnish one for a moderate sum.

In playing the Pianoforte the elbows should be a little above the level of the keys; but at the Harmonium it is seldom possible to adopt the same position, as the height of the key-board varies in different instruments. The great secret of Harmonium playing lies in the possession of thorough command over the blowing apparatus. To gain this command, seat yourself at the instrument with the knees about a couple of inches from the knee-board. Place your feet upon the treadles, or foot-boards, as near the top as can be managed conveniently, so as to gain a long leverage. The *toe* and *ball* of the foot should *alone* be applied, and *the heel kept entirely free.* The position of the foot is represented in the following figures, which, for the sake of clearness, are drawn in the form of levers.

Fig. 1.

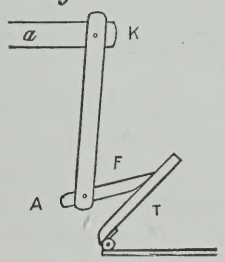
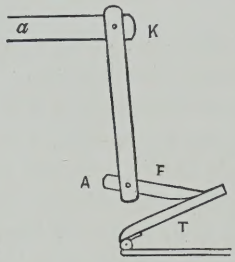
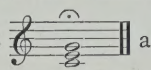


Fig. 2.

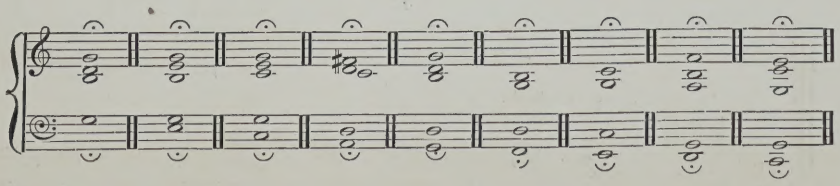


K represents the knee, A „ „ ancle, | F represents the foot, and T „ „ treadle.

It will be seen that *a* K is in the same horizontal line in both figures, no matter what position F takes. This should always be the case when only a moderate amount of pressure is required. If, however, more power be wanted, it will become necessary to raise and lower K; but the motion should be very slight. It is almost unnecessary to say that the treadles must be depressed *alternately*. Draw No. 1—Bass and Treble, put down the chord of C  and commence blowing very gently. The notes enter very softly, as if afraid of being heard. Now blow a little harder,—the tone grows rapidly louder. Blow harder still,—the tone increases to a *fortissimo*. You can now *feel* by the resistance the wind offers that the wind-chest and reservoir are full. Dispossess yourself of the idea that you will injure the instrument by thoroughly filling the bellows. Few Harmoniums are now made without an "escape-valve," and any excess of air makes its exit by this valve.

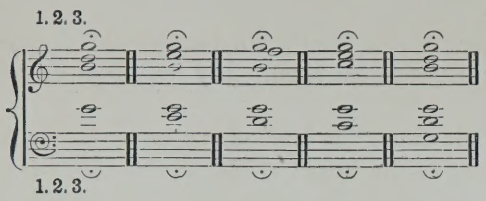
Practise the above carefully, listen attentively to the various degrees of power, and note the requisite pressure.

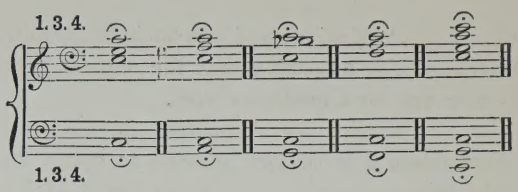
Now try to sustain the chord for some time, first *forte*, then *mezzo-forte*, then *piano*, and lastly *pianissimo*. When you have accomplished this, practise each of the following chords in the same way.

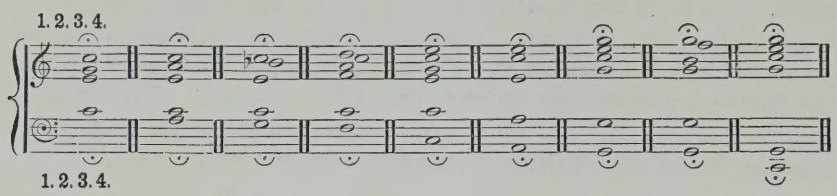


Go over the same ground with the stops No. 3 drawn in addition to No. 1.

Then proceed to the following exercises, making use of the stops marked at the commencement of each.







The treadles should never be depressed to the full extent, but only about one-half, or, at the most, two-thirds of their depth.

Blow steadily, and avoid *jerking* the bellows and *blowing in time*. The latter fault comes naturally, therefore be careful to guard against it at the outset.

The softer the blowing the more difficult is it to keep the wind steady and the reeds in vibration. Your ears must be on the alert to distinguish all the notes of each chord; and if it be discovered that one of the notes is absent, blow a shade harder until the absentee makes his appearance.

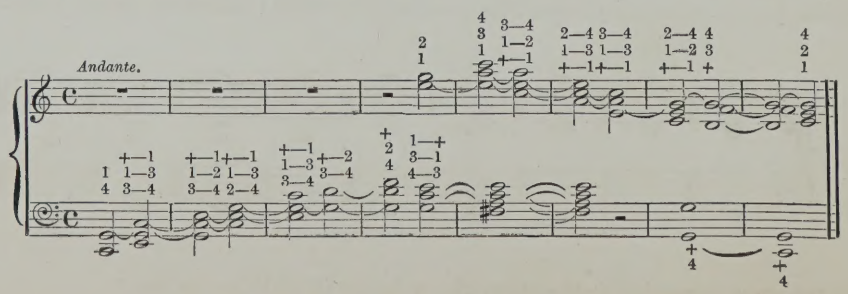
Some instruments possess what are called "wind indicators," which are supposed to enlighten the performer as to the quantity of wind in the bellows. These contrivances are useless; and, indeed, worse than useless, for they are apt to get out of order, and thus deceive the player. Besides which they make the playing too mechanical. Should your instrument possess any mechanism of the kind it will be best to stop its action, or remove it entirely.

MODE OF FINGERING.

Legato passages often occur in which it appears necessary to place the same finger on two or more successive keys. On the Pianoforte this may be done, but never, except where it is impossible to do anything else, on the Harmonium. The sounds of the former instrument are short in duration, and gradually diminish in intensity until they die away altogether. Hence the break which occurs when one finger is used several times in succession is scarcely perceptible. The sounds of the latter, on the contrary, are sustained as long as the keys are depressed. Consequently, the finger cannot be taken off one key and placed upon another without a palpable cessation of the sound.

It is evident, therefore, that another mode of fingering must be adopted. This mode consists in substituting one finger for another while the key is depressed.

Let the student play the following passage as marked, and he will see the method at once. This fingering is fully illustrated in the Studies.



MODE OF INDICATING AND MOVING THE STOPS.

THE method employed in this book to indicate the drawing out or pushing in of the stops is exceedingly simple. When a stop is to be drawn out the number or initial letter is marked thus :— , 4, S; but when it is to be pushed in a dash is drawn through the figure or letter, thus :— 2. 4. S, or S.

The Treble stops are placed on or near the Treble stave, and those of the Bass on or near the Bass stave. G and E—abbreviations for Grand Jeu and Expression—are always placed *between* the staves.

The Forté stops are left to the judgment of the performer.

In order to draw a stop out, it is not necessary to grasp it with the whole hand, as if you were holding on to something for safety. Place two fingers on the upper part of the knob, and draw it out by contracting the fingers, without otherwise moving the hand. The motion should proceed chiefly from the third knuckle.

If more than one stop has to be drawn out, place a finger on each.

It is usually best to make use of the point of the finger when pushing a stop in.

Sometimes one stop has to be drawn out and another pushed in simultaneously. Place the point of a finger on the stop to be drawn, and the back of another finger against the stop to be pushed in. A little practice will soon enable you to do this with ease.

PITCH.

FOR the information of those persons who are not familiar with the technical phrases used in Organ language, a slight explanation is necessary.

A given note requires a pipe of a certain length to produce it; hence it is common to say that such and such a note is of 4 or 8 feet pitch,—meaning that a pipe must be 4 or 8 feet long to produce this note. Musicians always make use of this method of indicating the pitch of a note, no matter what instrument they speak of. It is also used when referring to the stops of an Organ or Harmonium. When a key is put down on either of these instruments, with an 8 feet stop drawn, and a corresponding key depressed on the Pianoforte, the two sounds will be in unison.

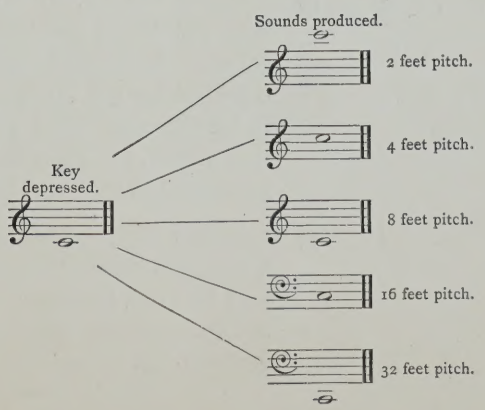
A 4 feet stop produces sounds which are really an octave *higher* than the notes depressed.

A 2 feet stop produces sounds *two* octaves higher than the notes depressed.

A 16 feet stop produces sounds which are an octave *lower* than the notes depressed.

A 32 feet stop produces sounds which are *two* octaves lower than the notes depressed.

For instance, if the middle C be the note depressed, the sounds produced, by the different stops drawn separately, will be the following :—



THE REEDS.

THE tone of the Harmonium is produced by small strips of metal, called "tongues," vibrating to and fro in separate columns of air. Each tongue is rivetted on to a metal frame, and the whole is called a "reed," or "vibrator."

The size of the Harmonium does not depend upon the number of stops it possesses, but upon the number of sets of vibrators.

TABLE OF STOPS.

THE stops are divided into two classes—*sounding* and *mechanical*. We will commence our list with the former.

To save repetition it must be understood that the term "a half-stop" means one which only extends through one portion of the instrument—Treble or Bass.

SOUNDING STOPS.

NAME.	Number or Initial Letter.	Pitch in Feet.	
FLUTE AND COR ANGLAIS	1	8	Round and fluty, and suited to any style of music.
PERCUSSION	1	8	This consists of a set of hammers which strike the reeds as the hammers of the Pianoforte strike the strings, thus setting them instantaneously in vibration. The sharp strokes of the hammers elicit clearly distinguishable notes, even when there is no wind employed to keep the reeds in vibration. This contrivance only acts upon No. 1 (Bass and Treble). In some instruments it is brought into action only with No. 1; in others it possesses in addition separate draw-stops. The use of the Percussion is to give greater promptness to the speech, and thus render clear the most florid passages. It is not, however, an absolute necessity; as good bellows will generally compensate for the want of Percussion.
CLARIONET AND BOURDON .	2	16	Round and full, but much heavier than No. 1. This stop and No. 1 combined are very useful for Organ effects. In Church music, which is not properly arranged for the Harmonium, it will be most effective to let the right hand play the chords an *octave higher than written*, the left simply playing the Bass in single notes, and in the lower part of the instrument.
FIFE AND CLARION	3	4	Rather reedy. This stop is chiefly of use for giving a crispness and brilliancy to the full Organ. But it can also be used (sparingly) with No. 2, in the same way and for the same purpose as the combination mentioned under No. 2.

NAME.	Number or Initial Letter.	Pitch in Feet.	
OBOE AND BASSOON	4	8	Reedy and thin. This, like No. 1, is a very useful stop. It can either be used for solos, or combined—in various ways—with the other stops; in both cases with great effect. But it is generally useful combined with No. 1, where its reedy tone is somewhat subdued, or rather covered, by the fluty quality of the other stop.
AIGU .... FIFTEENTH	A F	2	A half stop belonging to the Bass. Slightly reedy in quality, and chiefly of use for giving brilliancy—as in the case of No. 3—to the Full Organ.
EOLIAN	E	2	A half stop, belonging to the Bass portion of the Harmonium. It usually consists of two half sets of vibrators, one of which is tuned a trifle sharper than the general pitch of the instrument. The quality is essentially reedy. Occasionally it has only one half set, in which case the Fifteenth is brought into action also. When used with taste and judgment, this stop has a most beautiful undulatory effect.
CELESTE	C	8 or 16	This is also a half stop, belonging to the Treble portion of the instrument. It has usually a single half set of vibrators—tuned a trifle sharper than the other stops, and being reedy in quality,—but No. 1 or No. 2 is brought into action also. Occasionally it has, like the Eolian, two half sets.
MUSETTE	M	16	Very reedy and thin. A half stop belonging to the Treble. It is essentially suited to solo work, but can be combined very effectively, in various ways, with the other stops.
BARYTONE	B	32	Very reedy, and much fuller than the Musette. This is also a Treble solo stop; but, from its deep tone, it is most effective when judiciously used in combination with other stops.

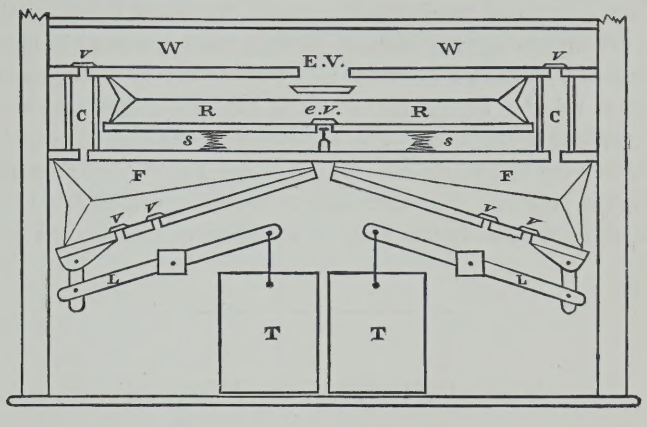
MECHANICAL STOPS.

THESE have no vibrators of their own, but are merely mechanical contrivances for acting on the sounding stops.

NAME.	Initial Letter.	
SORDINE	S	A half-stop. When in the Treble, it acts upon No. 2; when in the Bass, upon No. 1. It is merely a contrivance for subduing the tone of the set of vibrators upon which it acts. Its principal use is for holding soft chords with one hand, while the other is performing a solo upon some other stop. It must be remembered that the Sordine *has no effect* unless the stop upon which it acts be *pushed in*.
CONTRA BASS	C. B.	This is a half-stop in the Bass, and simply brings into action the Bourdon in conjunction with one of the 8 feet stops.
TREMOLO	T	A half-stop acting upon No. 1 or No. 2 when placed in the Treble, and generally upon No. 1 when in the Bass. As in the case of the Sordine, the Tremolo has no effect unless the stop upon which it acts be pushed in. Its chief, and indeed its *only* use is *to mar the effect of everything in which it is employed*. It can be likened to those ingenious instruments of torture commonly called Barrel-organs, and has the same depressing effect upon the listener. The best advice which can be offered in reference to this stop is "*don't use it!*"
FORTÉ	O	A simple contrivance for making the instrument sound louder. When the stop is not drawn the tone is partially boxed up; but when drawn, some small shutters or doors open, and the tone is thus allowed to escape.
GRAND JEU	G	This is an exceedingly useful piece of mechanism, as, by one action, it brings into play Nos. 1, 2, 3 and 4. It would, however, be much more useful if, in large instruments, it brought into play *all* the sounding stops with the exception of the Barytone. Manufacturers would do well were they to act upon this suggestion, as it would save the performer much inconvenience. Instead of the draw-stop there is sometimes a *heel-pedal* between the two treadles; but more often there is a *knee-pedal*. The latter is by far the best, being easily worked. It is to be regretted that some makers will persist in putting the *draw-stop* action into their instruments. The performer must necessarily take his fingers off the keys to draw the stop; while, with the knee-pedal, the full organ can be brought into play without the fingers leaving the keys. The student should bear in mind that it is not always necessary to play *forte* when the Grand Jeu is drawn. Indeed, some of the finest effects are produced by using the full Organ *piano*, or even *pianissimo*.

THE EXPRESSION STOP.

THE following sketch will enable the beginner to understand the action and effect of the Expression Stop :—



TT are the Treadles, or Foot-boards.
LL ,, Levers, or cross-bars.
FF ,, Feeders.
CC ,, Chimneys.
WW is the Wind-chest.
RR is the Reservoir, or Well.
E. V. ,, Expression Valve.
e. v. ,, Escape Valve.
s s are the springs under the Reservoir.
v v v v v v are the valves closing the different air-channels

The air enters through small apertures in the underboards of the Feeders. These apertures are closed inside by small valves. When the underboards are raised by the depression of the treadles, the valves close and the wind in the feeders is forced through the chimneys into the wind-chest, and from thence into the reservoir. The chimneys are also closed by valves which open when those in the feeders shut, and *vice versa*. The wind is thus confined in the wind-chest and reservoir. (When the latter is too full, an escape-valve opens and allows a portion of the wind to escape.) The air is not allowed, however, to rest here, but is again forced upward by the springs under the reservoir. When the keys are depressed, corresponding pallets open, and the pent-up air rushes through the reeds, setting them in vibration, and so makes its escape.

But whether the performer be blowing gently or forcibly, the wind is constantly under a strong pressure from the springs under the reservoir. Consequently the player is unable to produce any sudden effects of *piano* or *forte*. Now if the air could be sent *direct* to the reeds without entering the reservoir at all, there would be no pressure exerted except from the feet of the performer, and it is evident that he thus would have the desired effects under his control.

This is accomplished by means of the EXPRESSION STOP. When the stop is drawn, a large valve (expression valve) closes, and the connection between the wind-chest and reservoir is shut off.

The closing of the valve may be rendered evident by the cessation of sound.

For example :—Fill the bellows with wind, and take your feet off the treadles. Now put down a chord with one hand, while with the other you draw out and push in the Expression Stop. When the stop is drawn the sounds cease, and it is evident that the reservoir containing the compressed air is shut off. The remaining column of air in the wind-chest being under no pressure, cannot set the reeds in vibration. When the stop is pushed in, the valve opens, and the air again resumes its passage through the reeds.

Some amount of patience and perseverance will be required in order to master the difficulties of the Expression Stop.

To keep the sound continuous, one treadle must commence the descent before the other has finished.

Do not, however, attempt to use the Expression Stop until you can blow easily *without* it.

As the student may sometimes be in doubt about using the Expression stop, it is advisable to lay down the following general rule for his guidance :—*The Expression stop should always be used, except in pieces requiring uniform loudness throughout.* The exception to the rule should always be borne in mind. Indeed when playing upon very large instruments, with the Expression stop drawn, and taking it for granted that the full power is required, the most expert performer will find it exceedingly difficult, if not altogether impracticable, to blow steadily and keep up the same volume of tone for any length of time.

THE PNEUMATIC FORTÉS.

These stops, which take the place of the ordinary Fortés, are only to be met with in very large instruments, notably in those of Victor Mustel (Paris), and our excellent English manufacturer, Gilbert L. Bauer.

The Pneumatic Fortés consist of two revolving shutters placed in the shade which covers the back part of the draw-stops, and which are acted upon by two small bellows placed underneath the shade. The air is conveyed from the wind-chest to each of these bellows through a separate air channel. The shutters do not act, however, unless the Pneumatic Forté stops be drawn. If the pressure on the treadles be very slight, the shutters remain closed in an horizontal position ; but as the pressure increases they begin to revolve, and when fully open are almost vertical.

In Mr. Bauer's instruments the shutters are also acted upon *mechanically* by two knee-pedals, whether the Pneumatic Forté stops be drawn or not. An advantage is gained by this action, as the right shutter may be opened by the knee while the left remains closed, or, on the contrary, the left may be opened and the right remain closed. The knee-pedals are also of use for gaining an increase of power without an increase of pressure, thus relieving the performer from making unnecessary exertion.

Next to the Expression the Pneumatic Fortés are undoubtedly the most useful appliances which have yet been added to the Harmonium.

There are many other stops to be met with, but it is almost an impossibility to give any description of them. The student will easily discover what they are, and also their use.

DEFECTS AND THEIR REMEDIES.

Harmoniums, like all other instruments, are at times liable to little disorders, such as jarring reeds, dumb notes, reeds getting flat, tongues breaking, squeaking bellows, and other simple complaints which may be easily rectified. It is always best to send to some competent person to set these things right, as instruments are often seriously damaged through being pulled about by those who do not understand their mechanism. The following instructions are added, however, for the use of those who are so situated that they cannot readily obtain assistance from a manufacturer or musical instrument dealer.

The parts most liable to get out of order are the reeds. To get at these take off the silk shade covering the back of the stops, unfasten the two iron hooks behind, and turn the action completely over—so that the keys are upside down—resting it on a chair or stool. The reeds will then be exposed to view.

When a disagreeable jarring sound is heard, it is caused by some part of the tongue chafing either against the metal frame, or the wood upon which the frame is screwed. If the former be the case, unscrew the reed, hold it up to the light to ascertain where the friction takes place, and then file the part down. If the latter be the case, move the reed slightly, and should this not have the required effect, take the reed off and cut away the portion of the wood-work which obstructs the free vibration of the tongue.

When a dumb note occurs, it generally proceeds from dirt getting fixed between tongue and frame. All that is necessary in this case is to pass the blade of a small penknife under the tongue.

When a tongue gets flat or breaks, unscrew the reed, and send it, *with its octave above or below*, to a manufacturer to have a new tongue rivetted on.

When the bellows squeak, ascertain where the squeaking takes place, and if in the hinges, a little oil will remove it.

Most of the defects to which Harmoniums are liable are caused by damp rooms. These instruments should always be kept in the rooms which are most used, and in which there is little change of temperature. It is folly to place an Harmonium in a room where there is a fire only occasionally; and it is much greater folly to blame the maker in such case because his instrument gets out of order.

When about to purchase an Harmonium, ascertain the following things :—

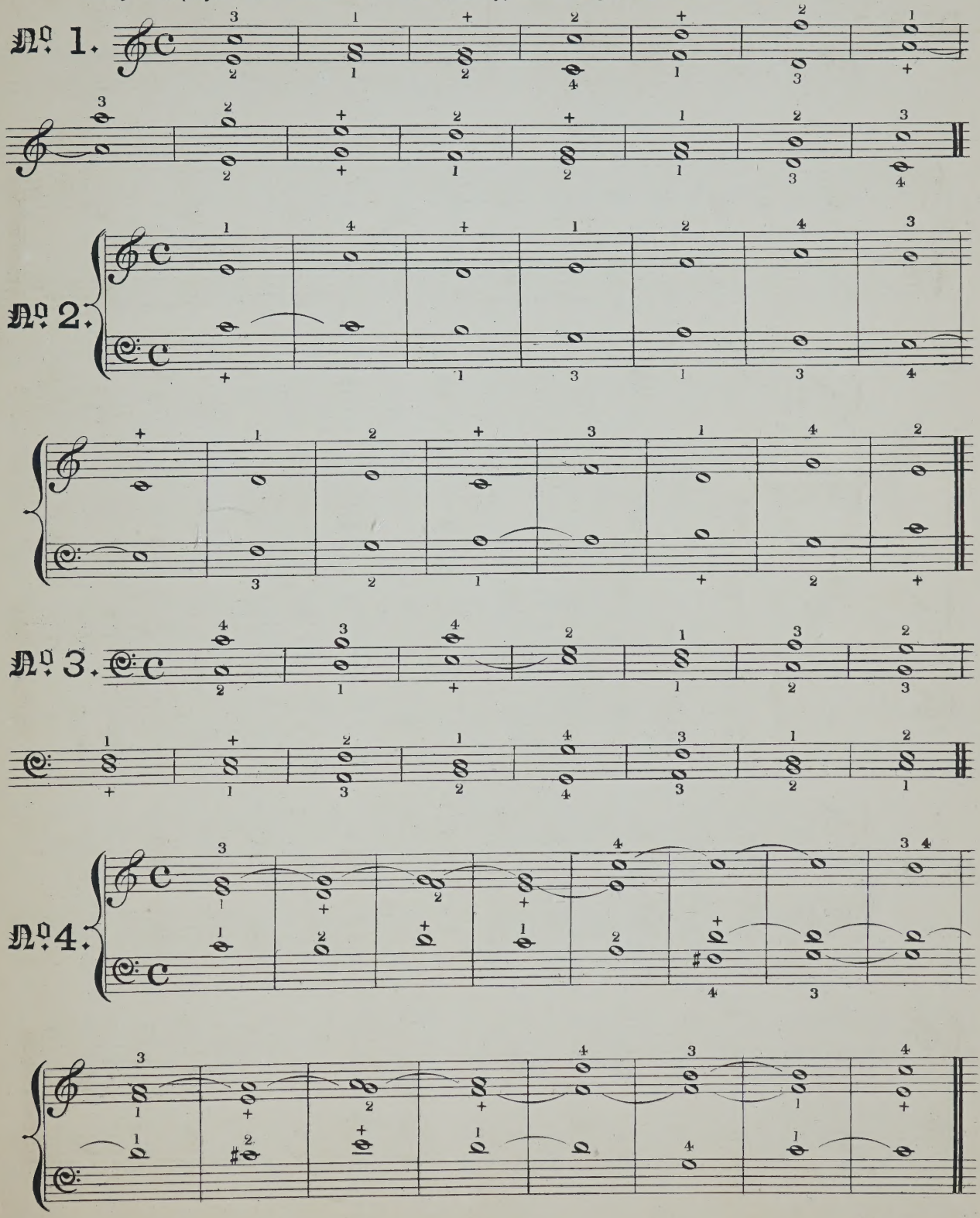
1. How many sets of vibrators are there ?
2. Are the stops good individually, and do they blend well together ?
3. Are the bellows strong and elastic ?

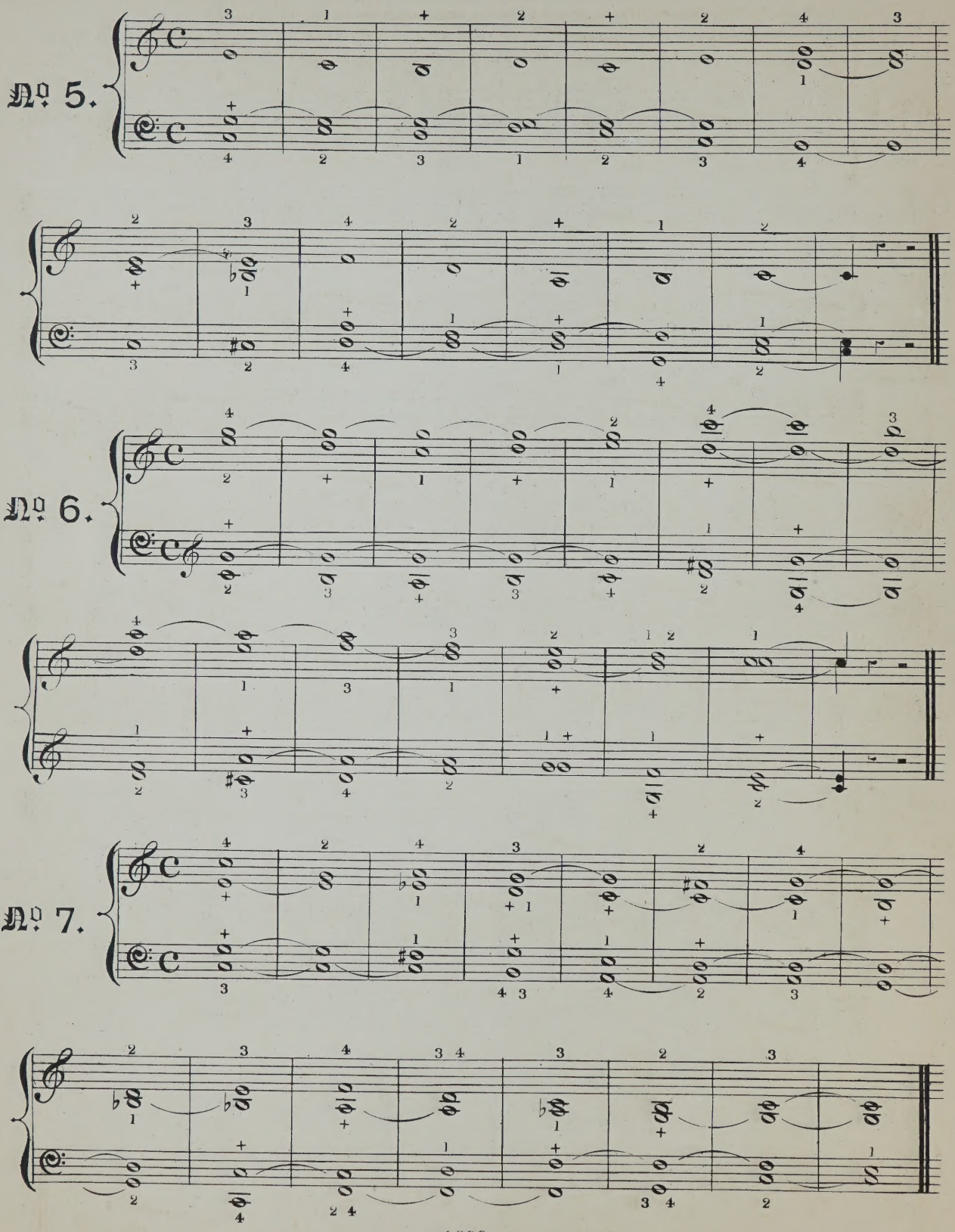
The rest you must leave to the maker's honour.

If, however, from want of experience, you are not a good judge of these things, take the advice of some one who thoroughly understands the mechanism of the instrument.

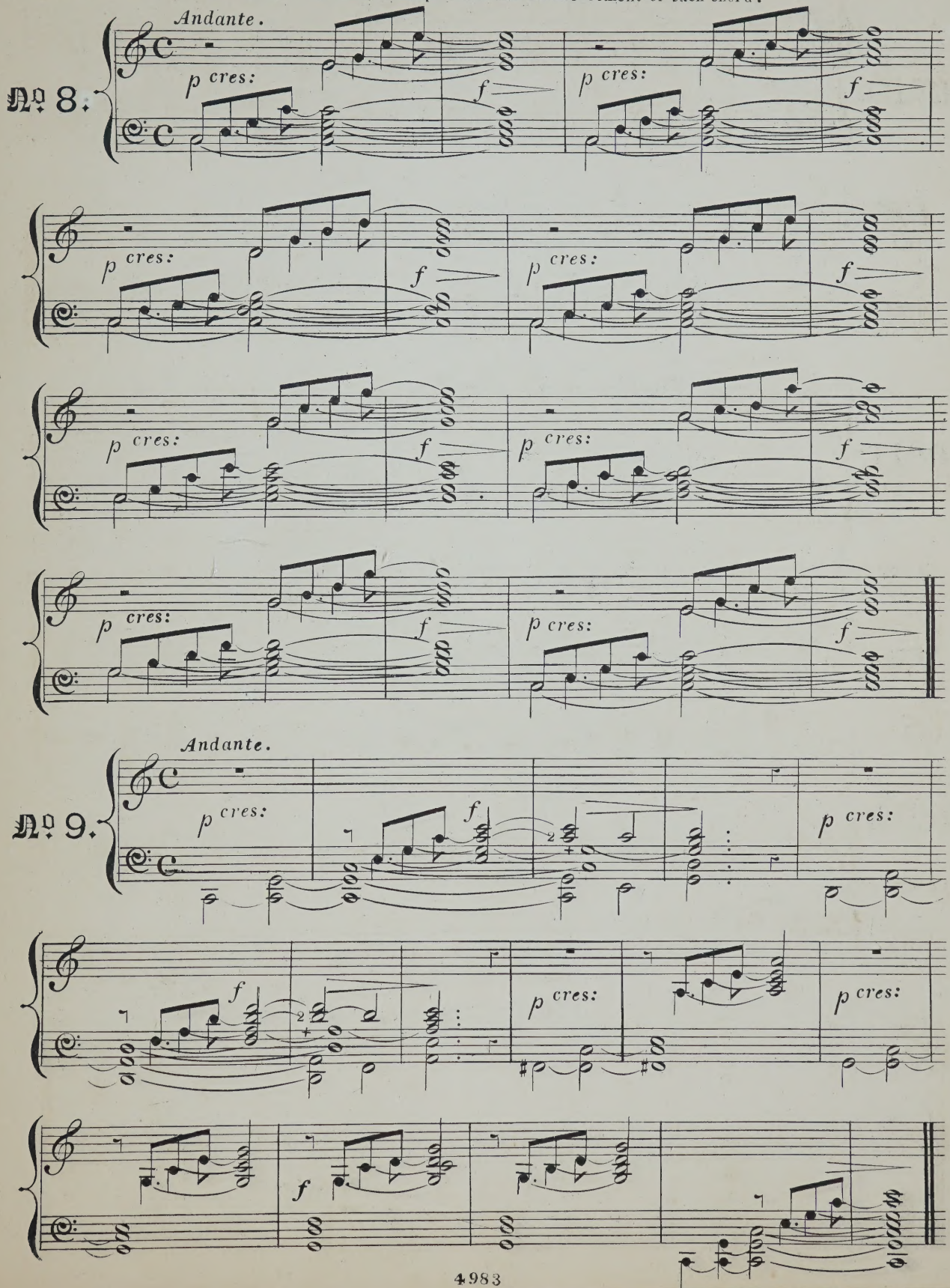
TWENTY PROGRESSIVE STUDIES.

The first seven Studies are purposely made very easy, in order that the player's attention may be fixed entirely upon the blowing, and not diverted by any manual difficulties. The Stops to be used in all the Studies are those bearing the number 1, or, if the instrument be large, N°s 1 and 4 together. Studies 1 to 7 should first be practised *without* the Expression stop, and afterwards *with* it; in both cases *very slowly*. The player must endeavour to blow steadily, and avoid jerking the bellows.

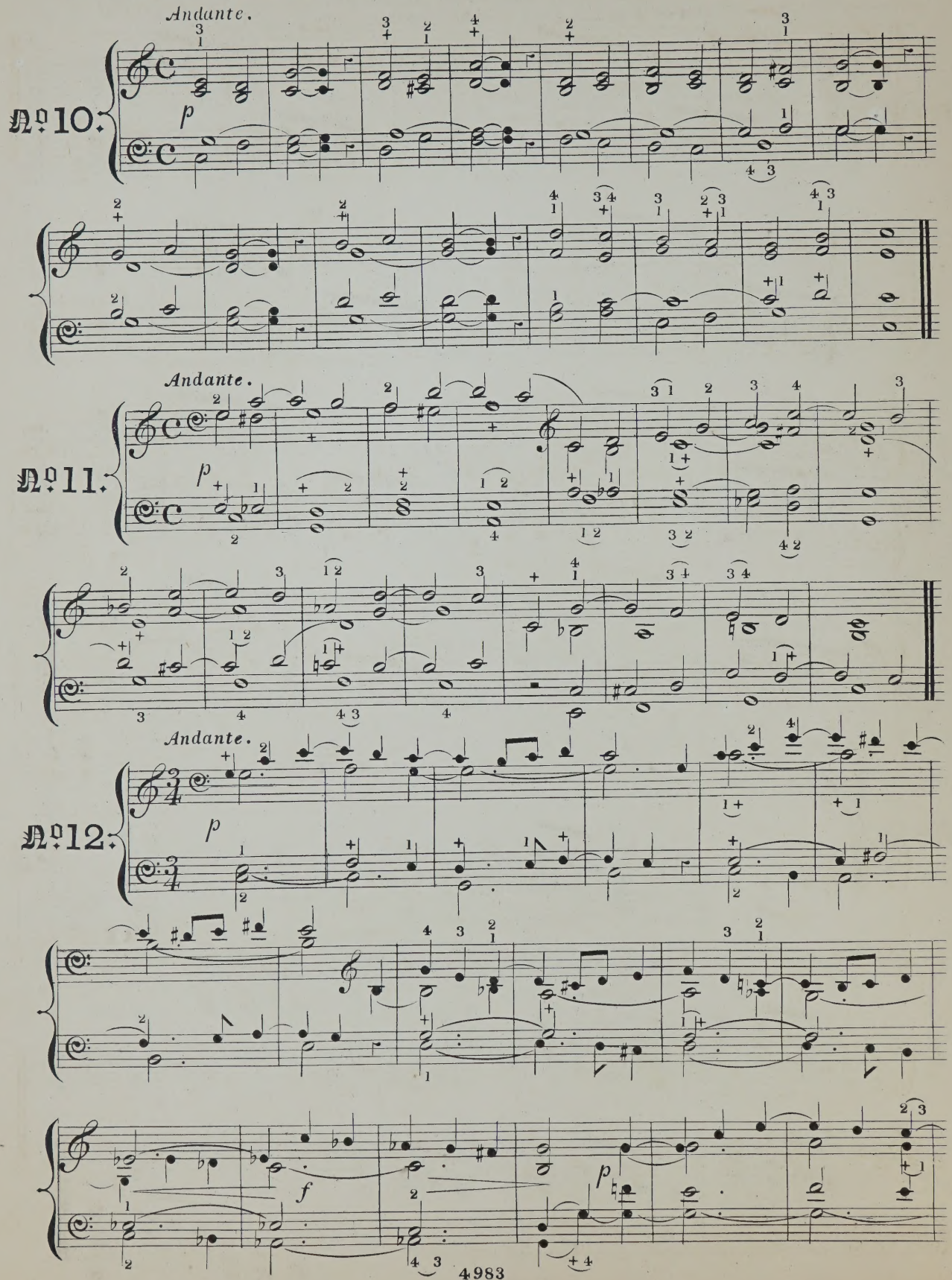


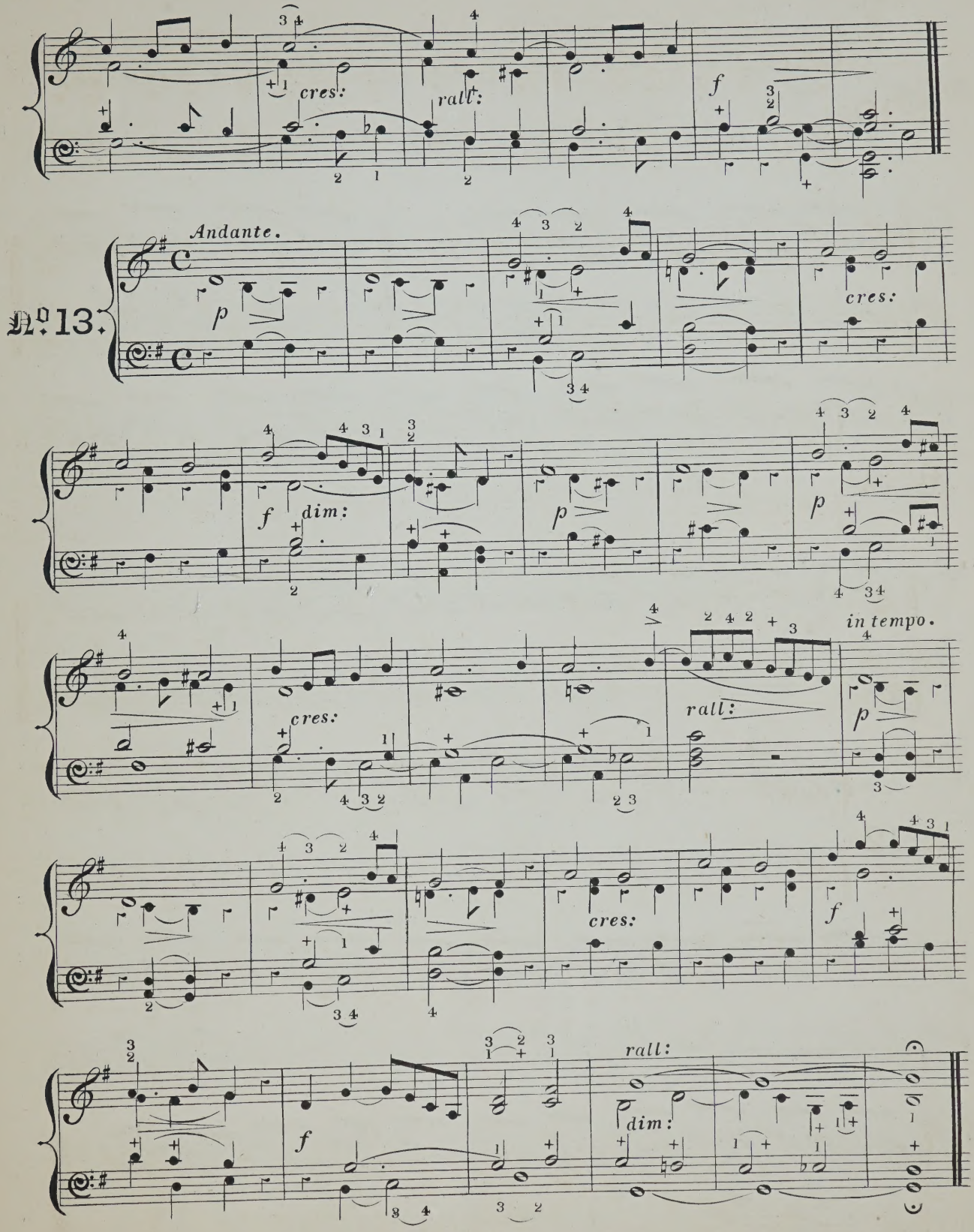

№ 5.
№ 6.
№ 7.

Every note added to a chord requires an additional pressure on the treadles. It is desirable, therefore, that the performer should practise carefully Nos 8 and 9, and accustom himself to know at a glance the requisite pressure for any particular chord. These Studies should also be played *without* the Expression stop at first; but to accomplish this, all the air must be allowed to escape before the commencement of each chord.

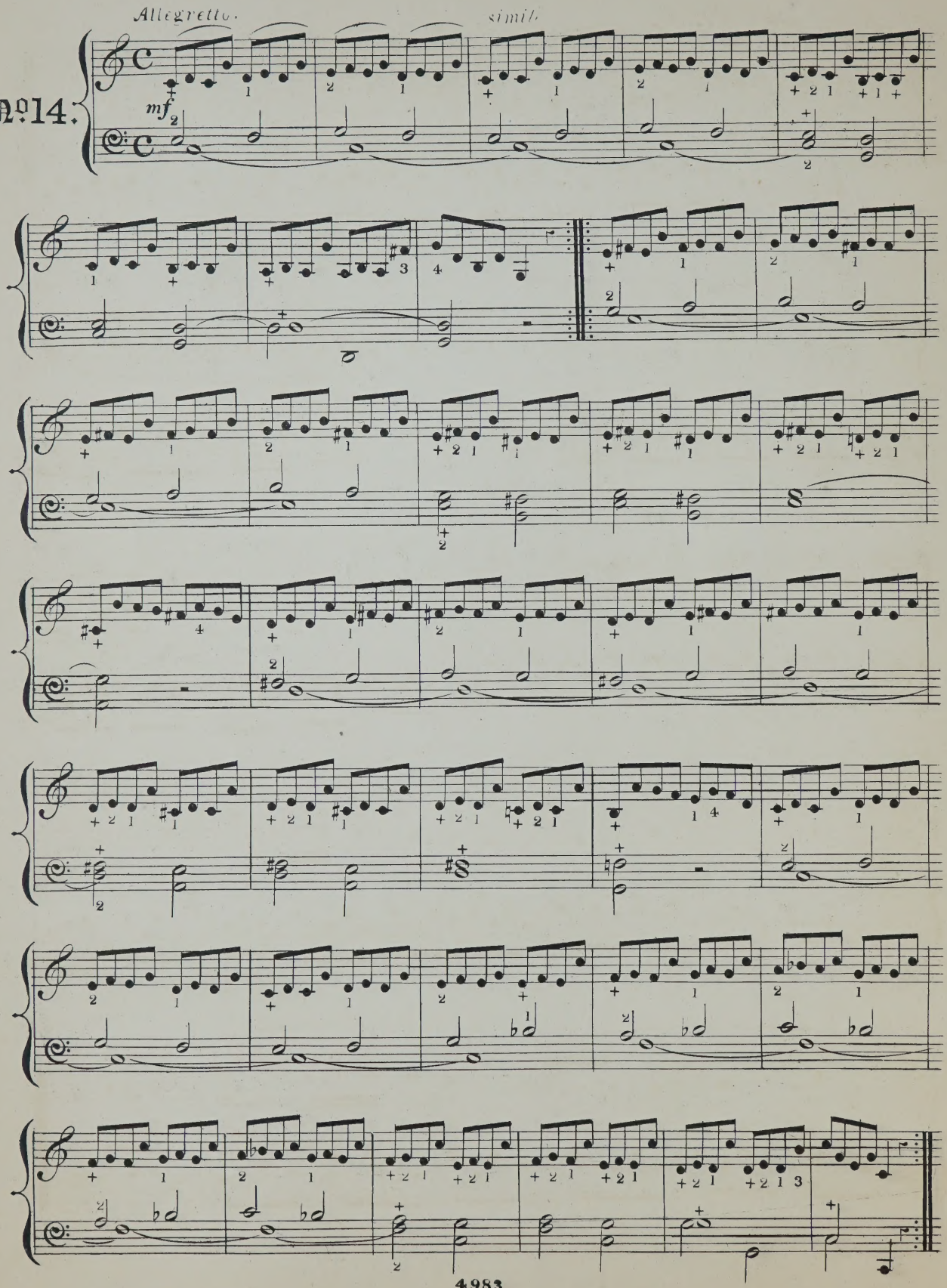


The following Studies are all to be played with the Expression stop drawn.
If the instrument possess the Percussion action, this also should be used.

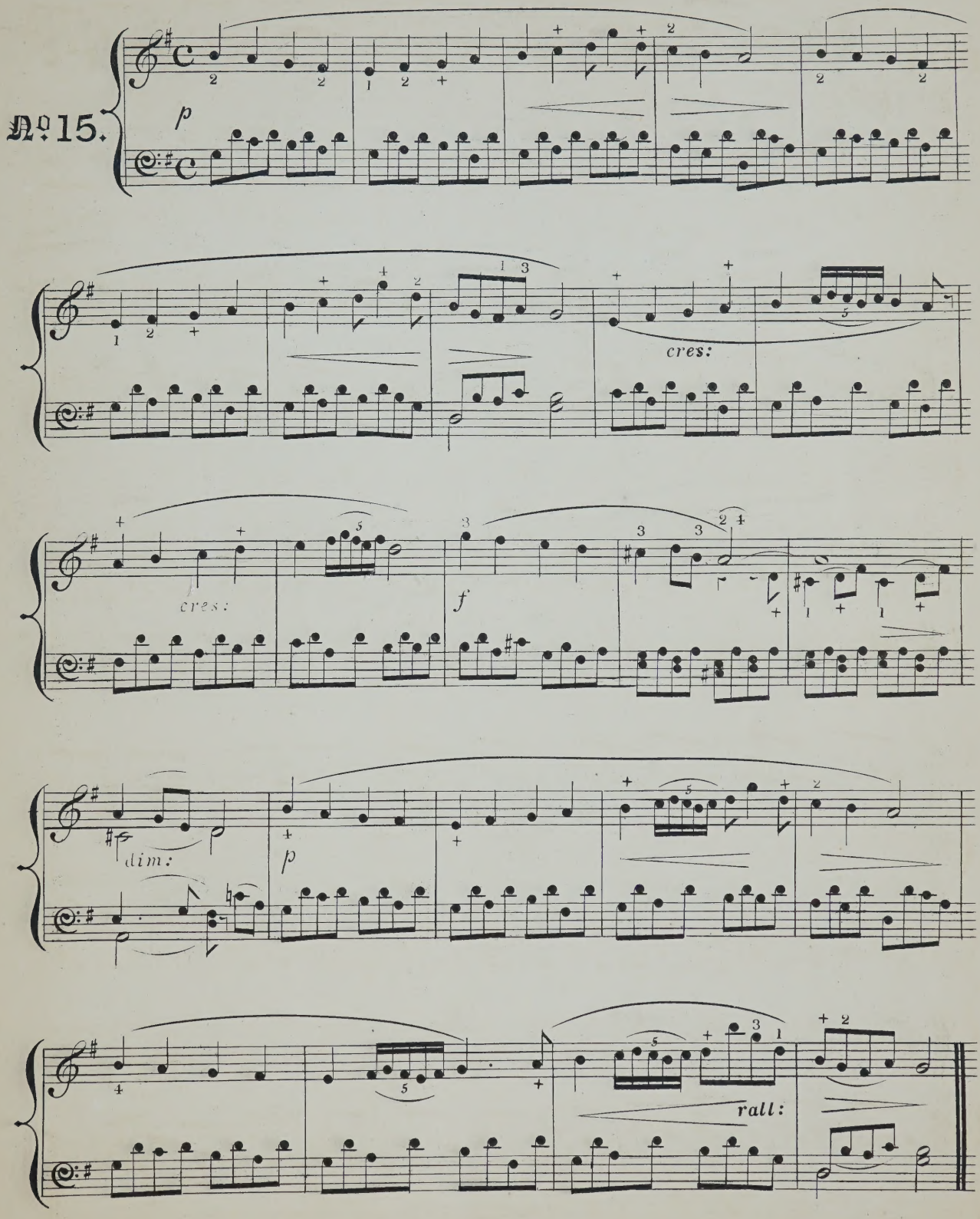



cres:
rall:
f
Andante.
p
cres:
No. 13.
f
dim:
p
p
in tempo.
cres:
rall:
p
cres:
f
f
rall:
dim:

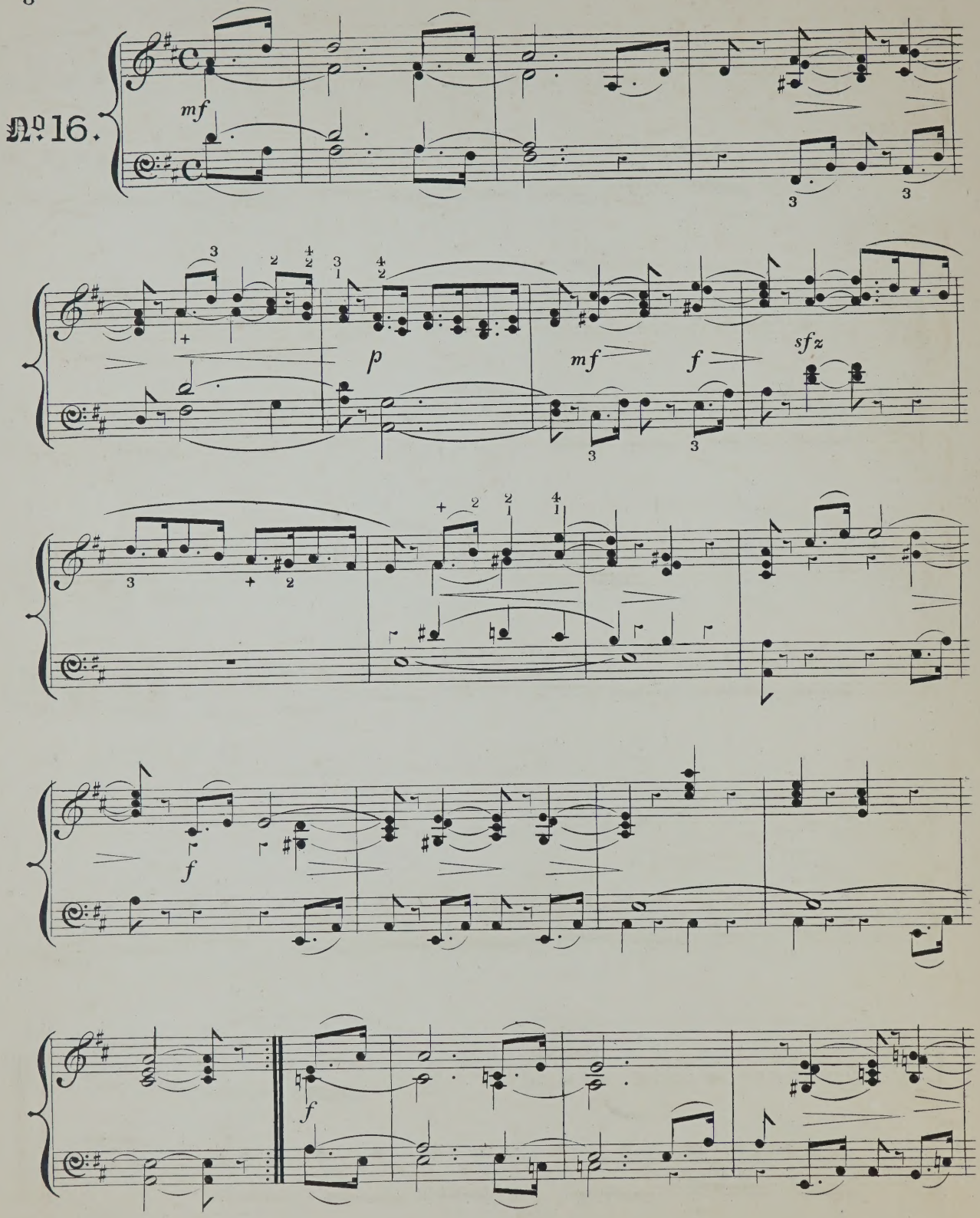
Nº 14 is to be played *legato*, and with uniform loudness all through

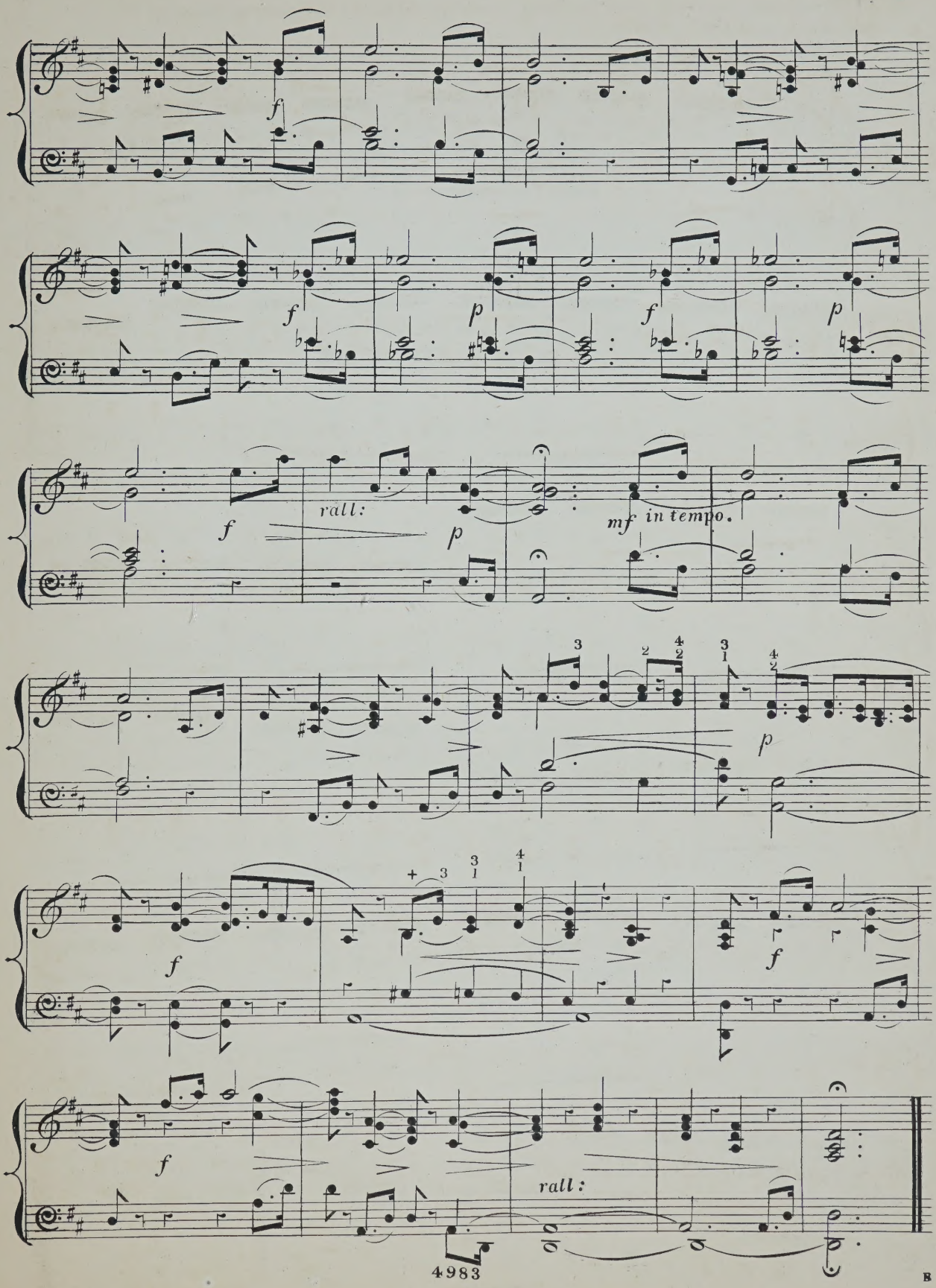


Allegretto.



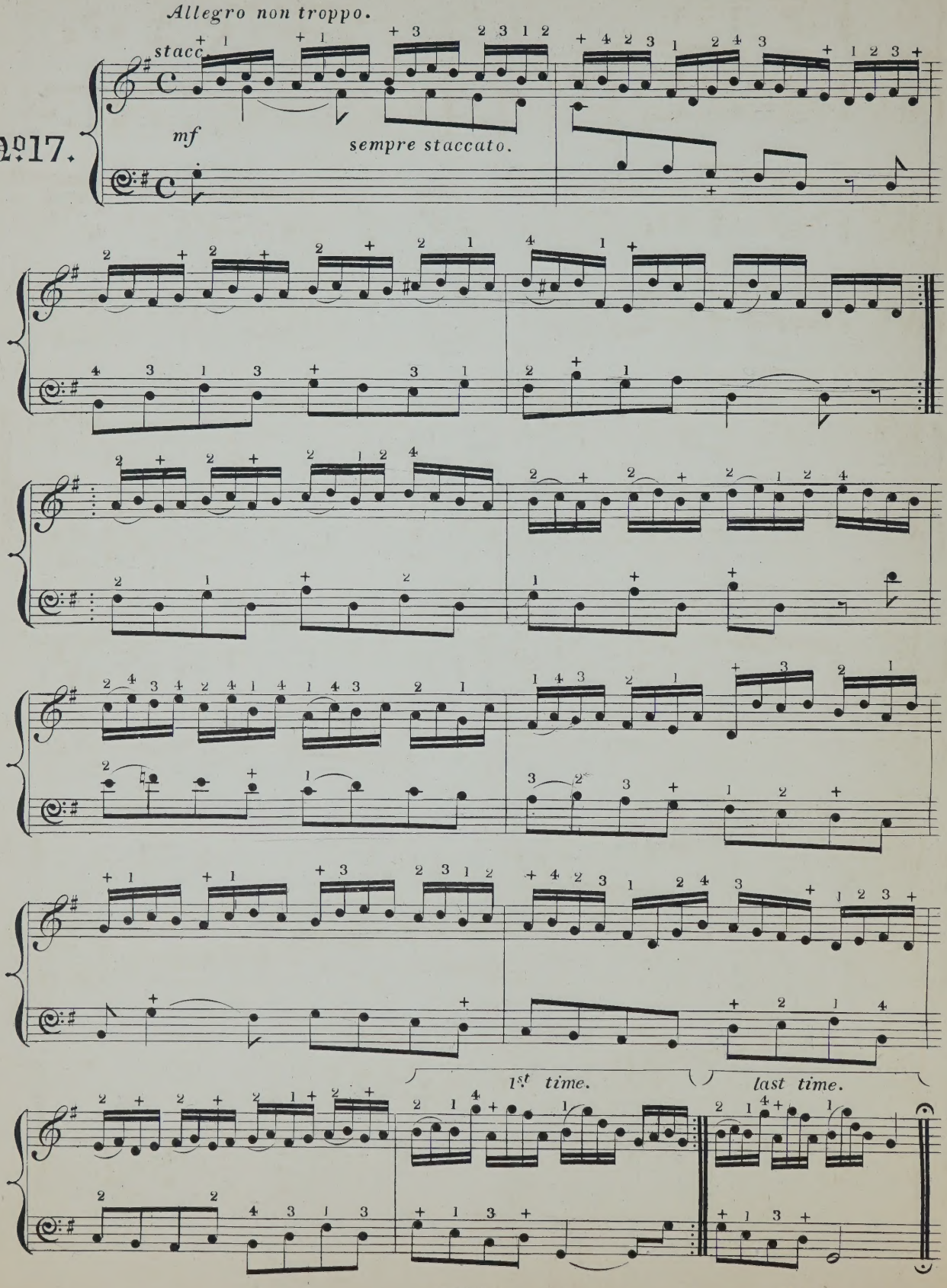
Allegro moderato.

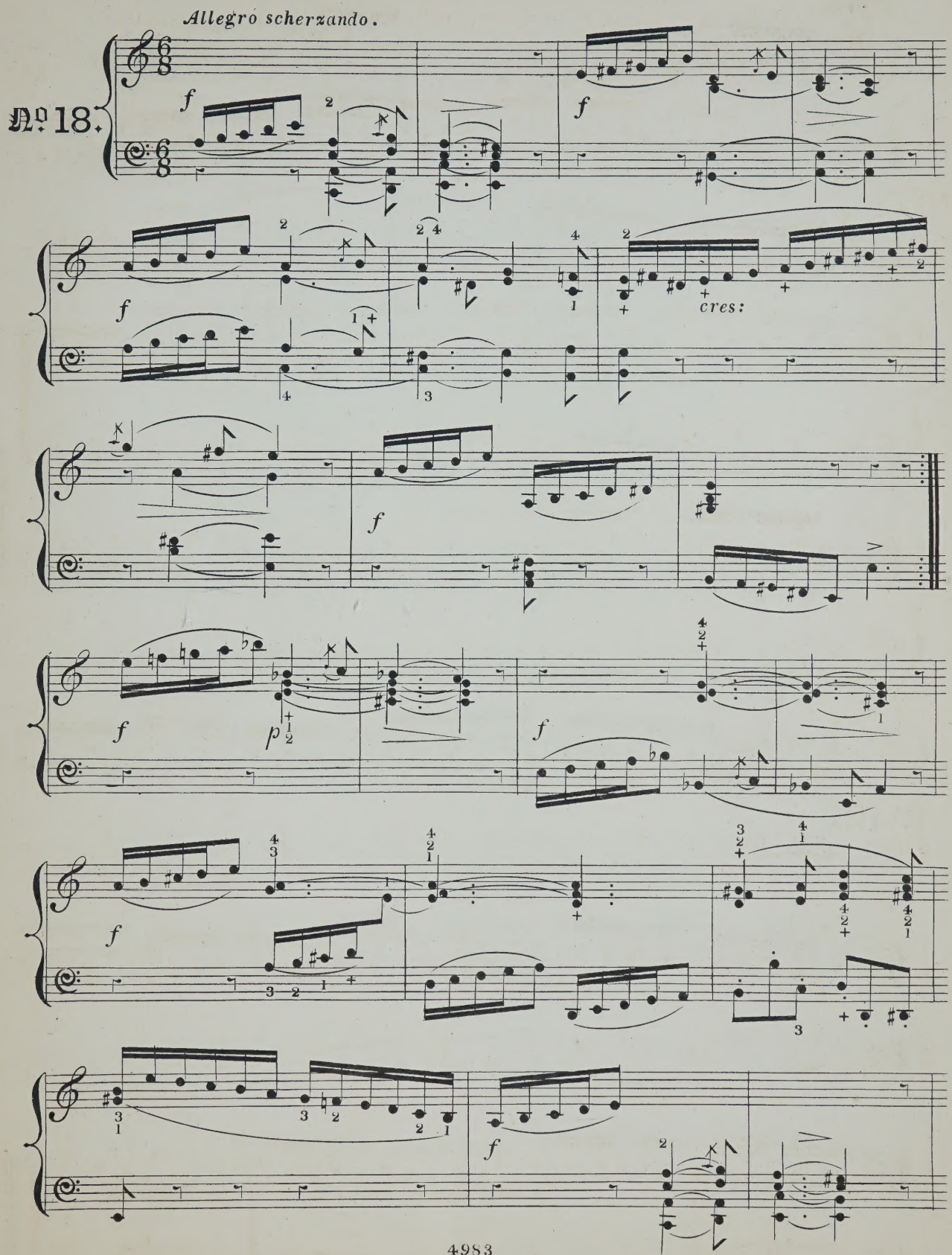


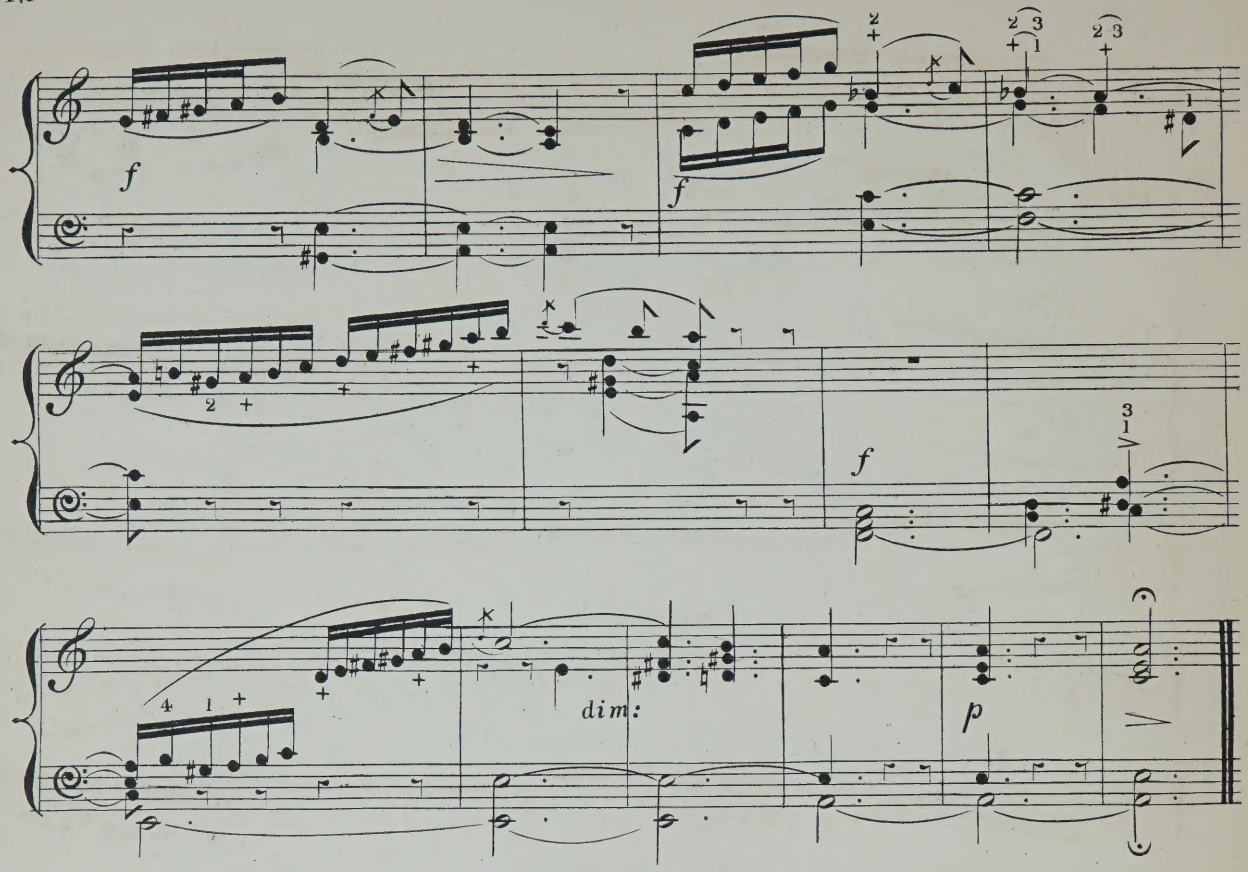

f
f
p
f
p
f
rall:
p
mf in tempo.
p
f
f
f
rall:

Nº 17 is intended for the practice of the *staccato*. It should be played with uniform loudness; and great attention must be paid to all the marks.

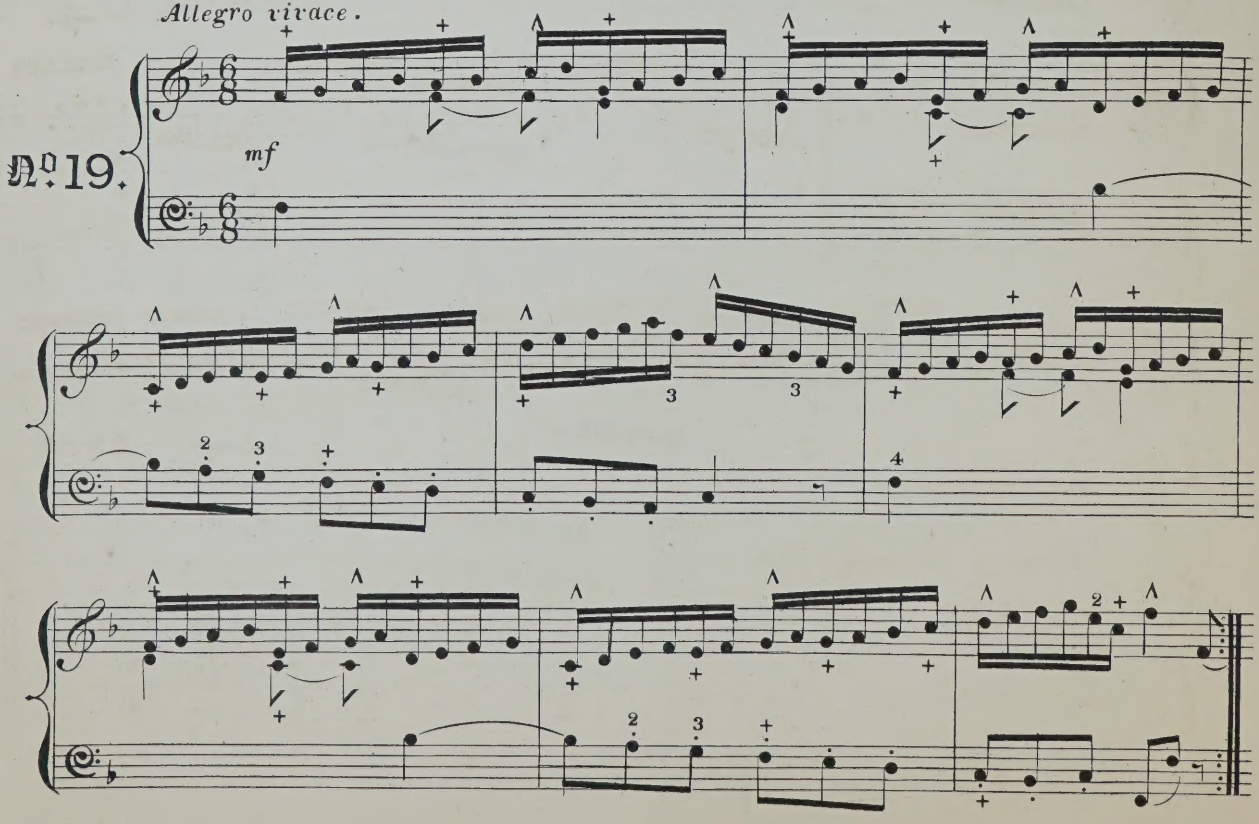
This Study can only be effectively rendered when the instrument possesses the Percussion action.

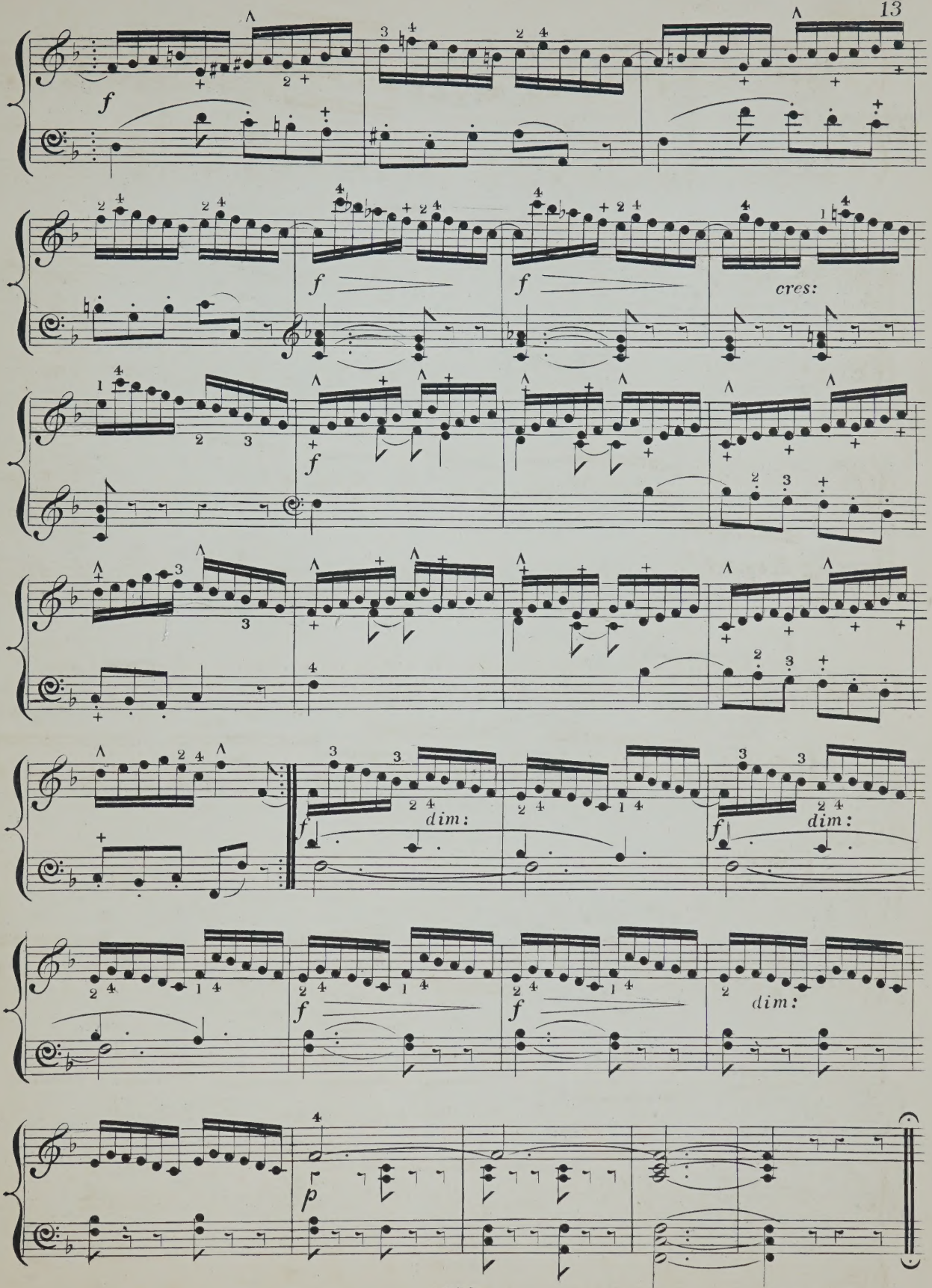



Allegro scherzando.
No. 18.
cres:

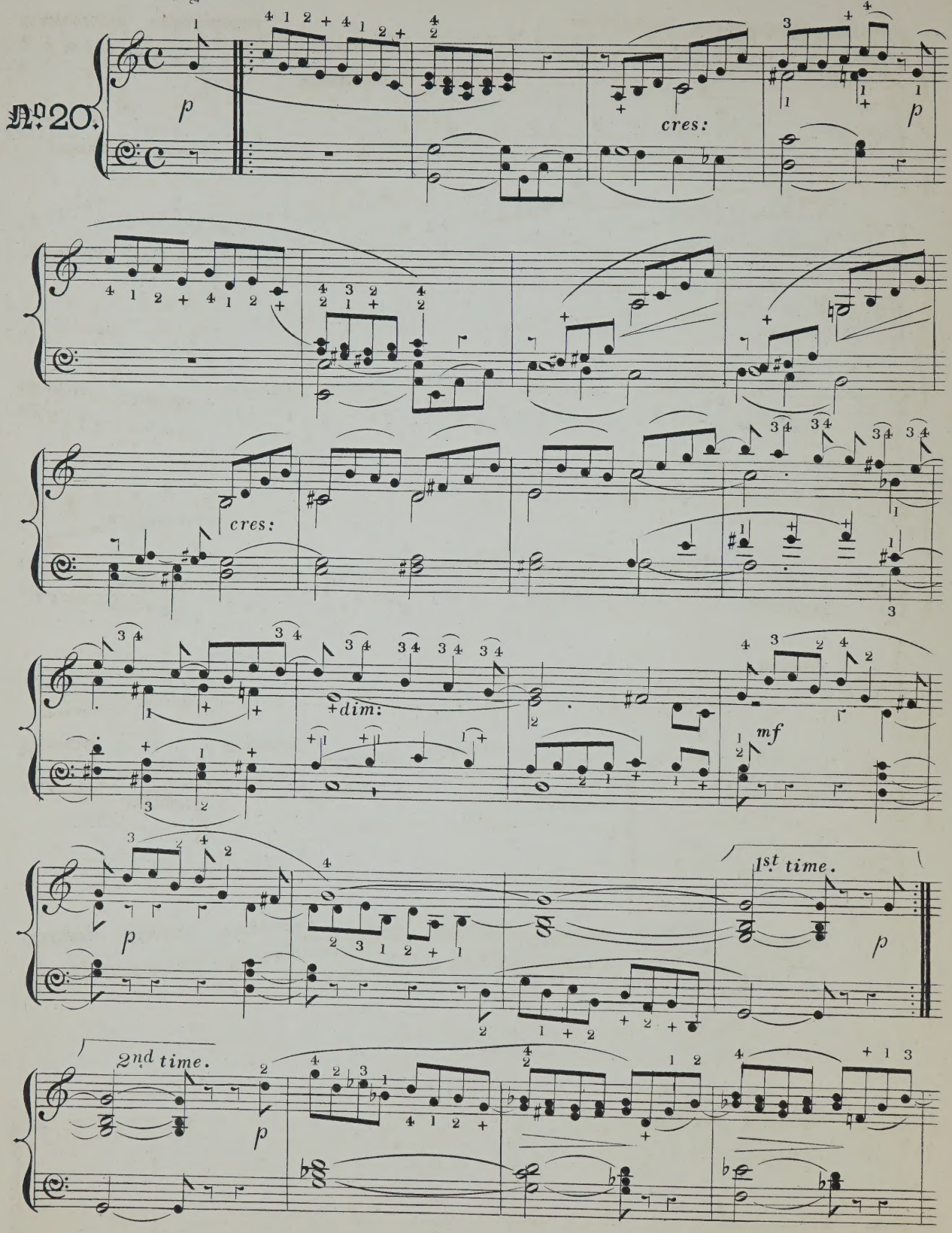


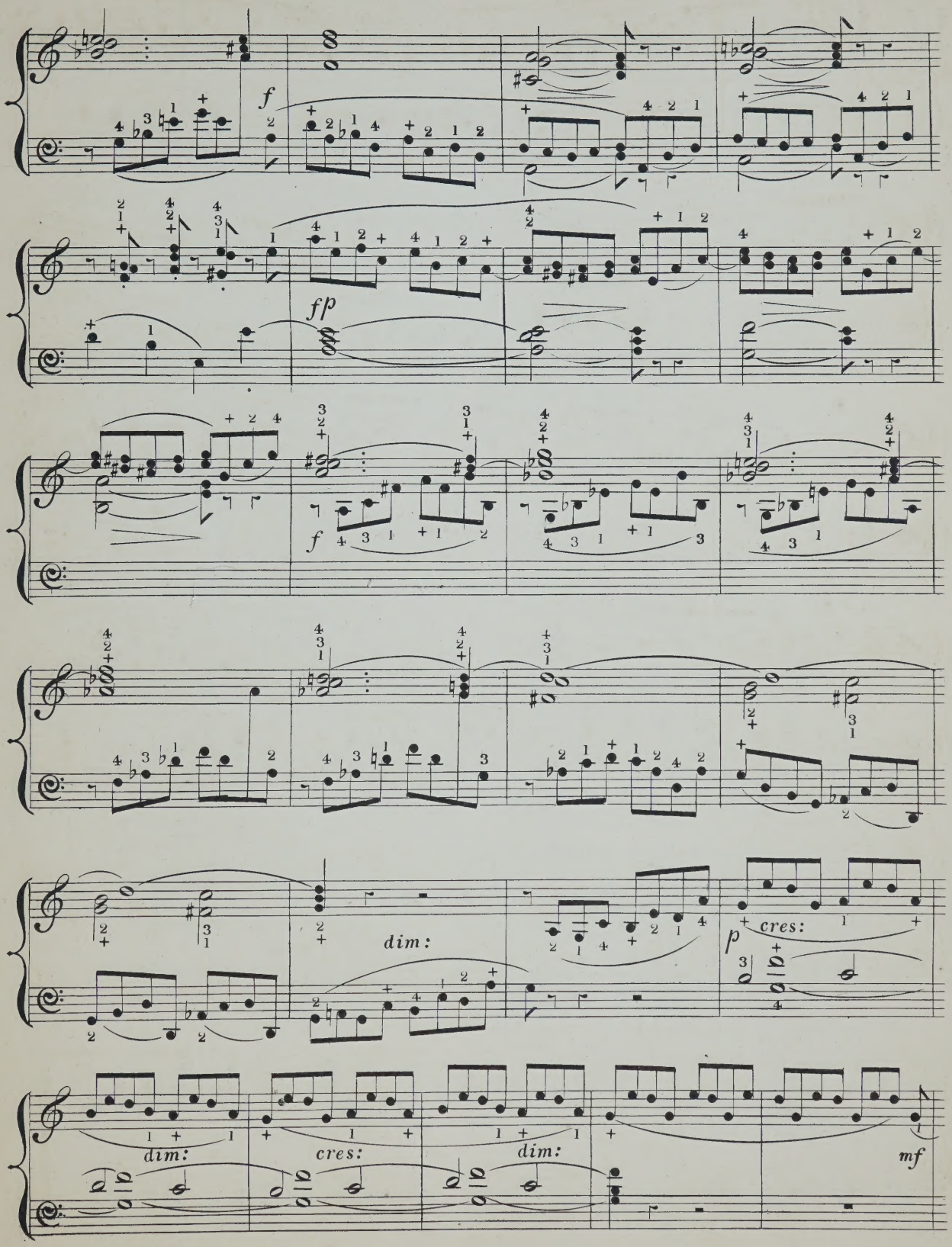
N° 19 is for the practice of accentuation. It is to be played *legato*; and wherever the accent (∧) is placed, there must be a sharp pressure on the treadles.

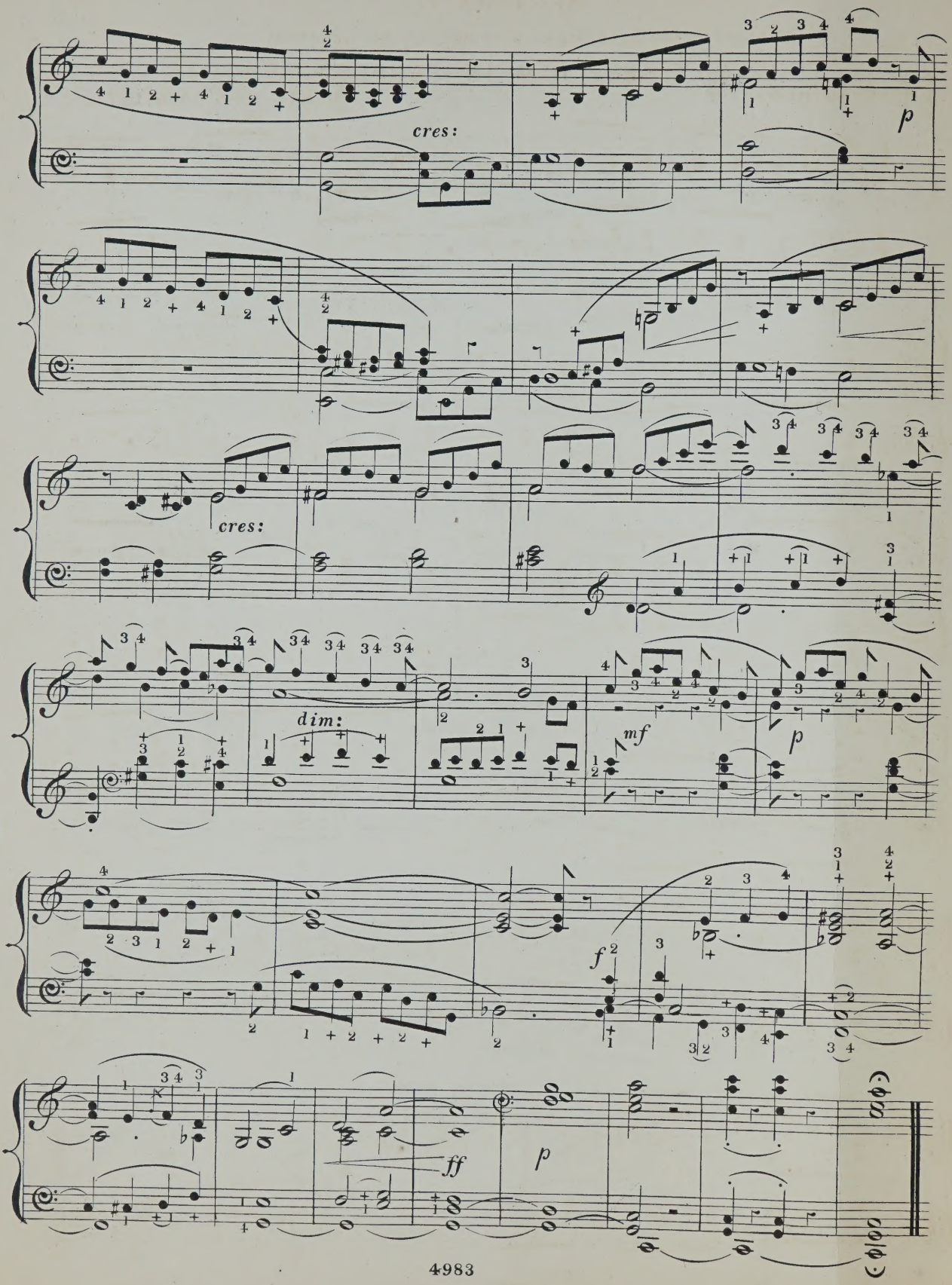



f
f
f
cres:
f
dim:
f
dim:
f
f
dim:
p

Allegretto.




f
fp
f
dim:
p
cres:
dim:
cres:
dim:
mf

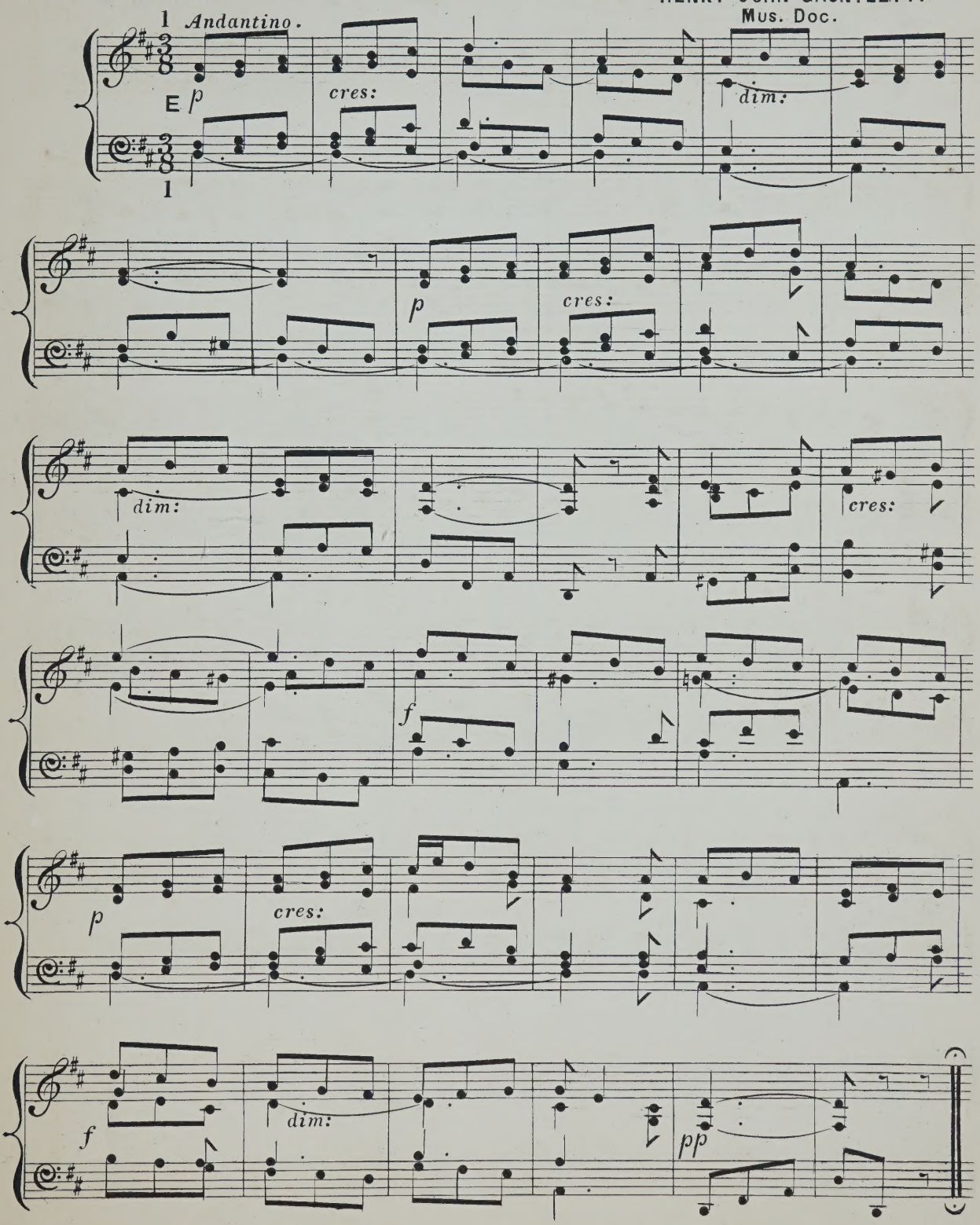

cres:
p
cres:
dim:
mf
p
f
ff
p

(ADAPTED FOR HARMONIUMS WITH ONE SET OF VIBRATORS.)

"THOU WILT KEEP HIM IN PERFECT PEACE."

FROM AN ANTHEM.

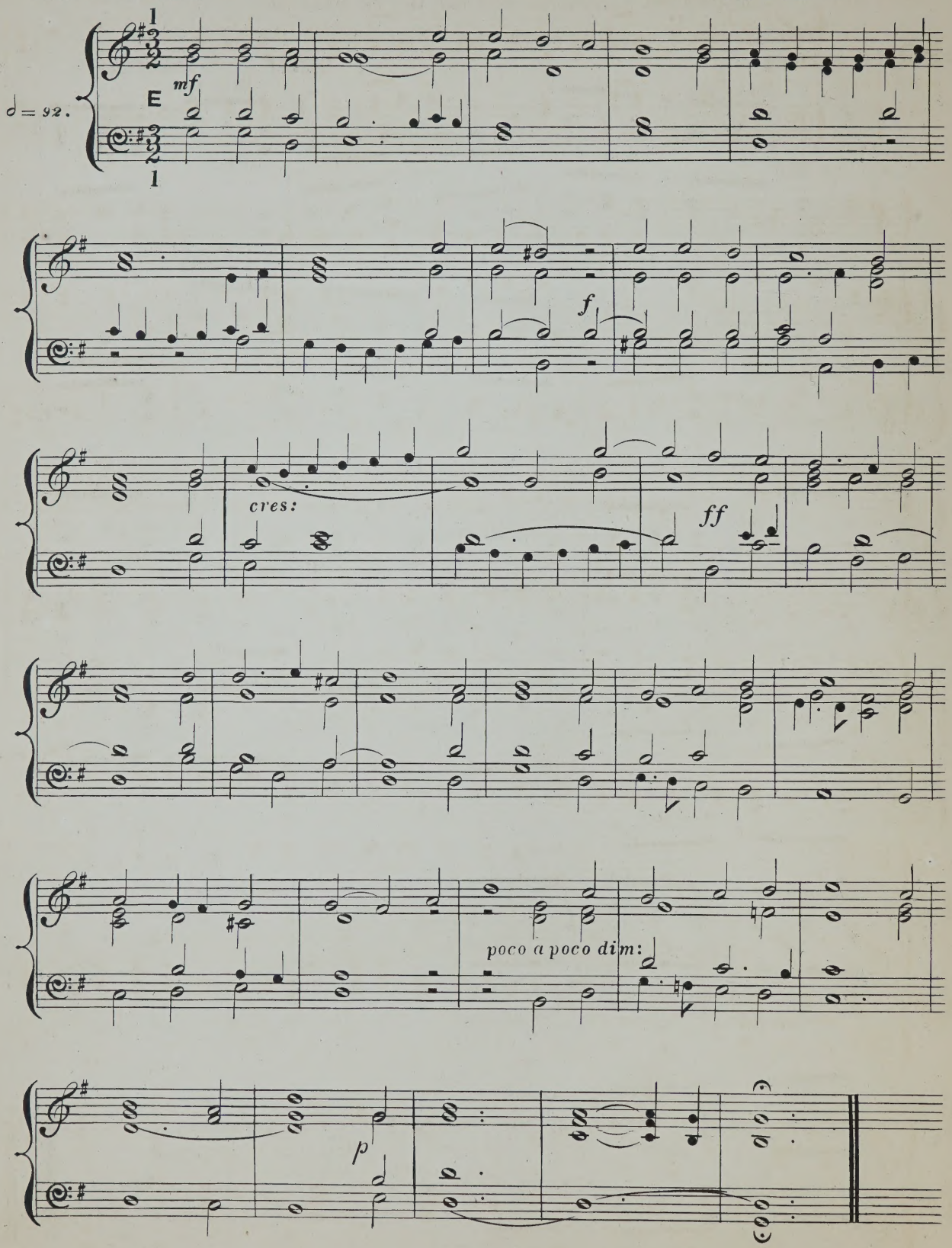
HENRY JOHN GAUNTLETT.
Mus. Doc.



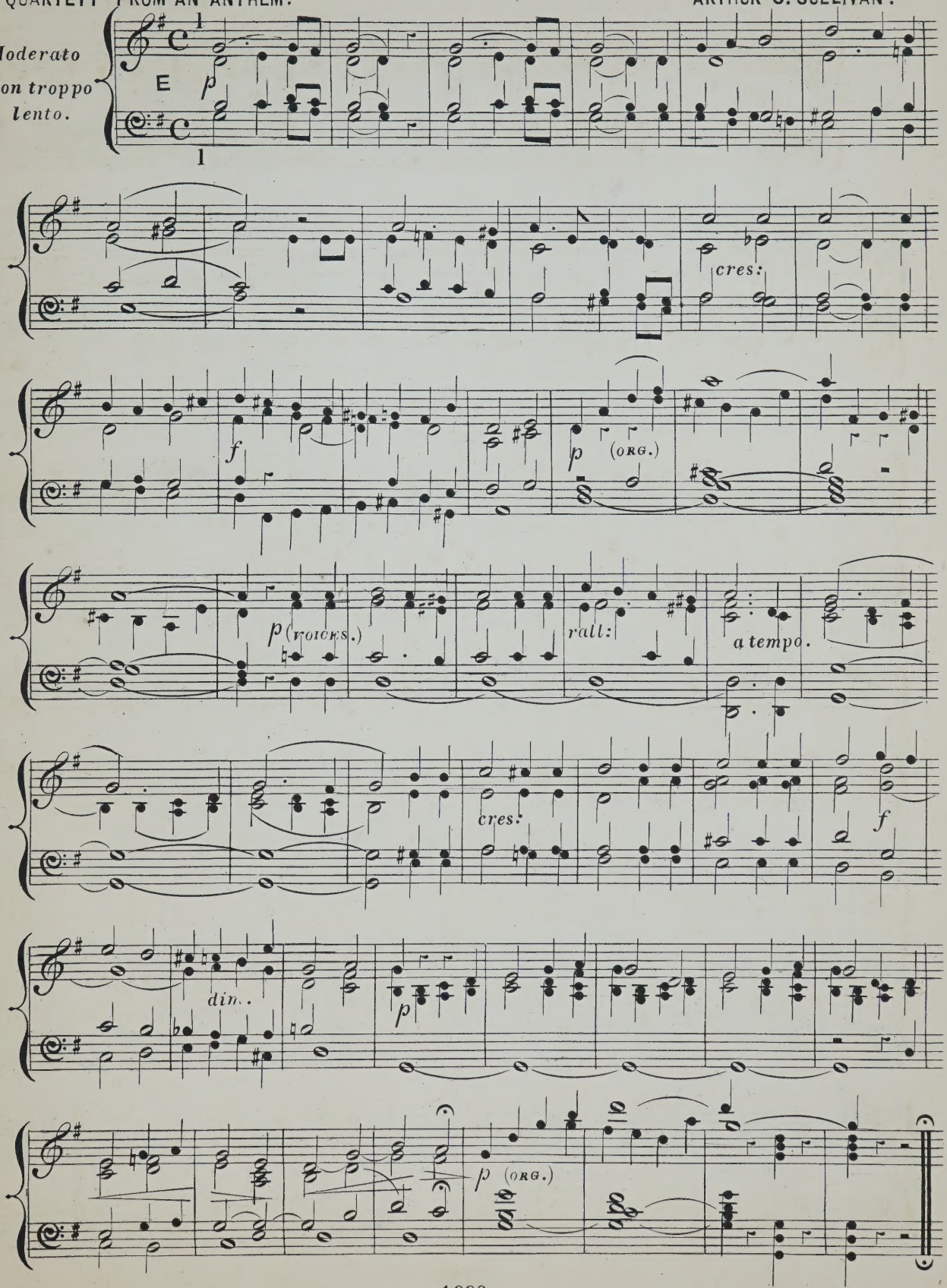
"O LET YOUR SONGS BE OF HIM."

FROM AN ANTHEM.

SIR G. ELVEY.



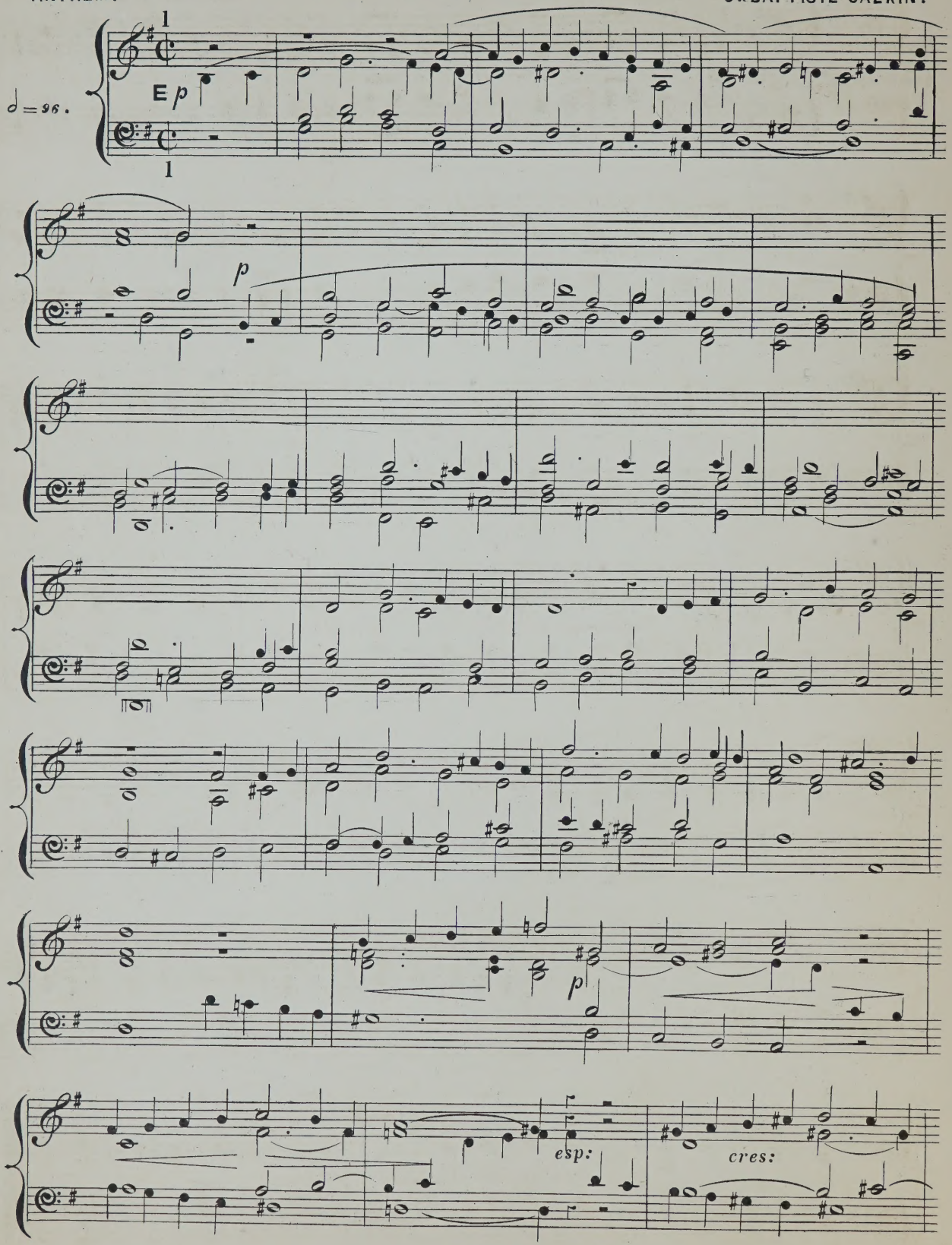
QUARTETT FROM AN ANTHEM. ARTHUR S. SULLIVAN.

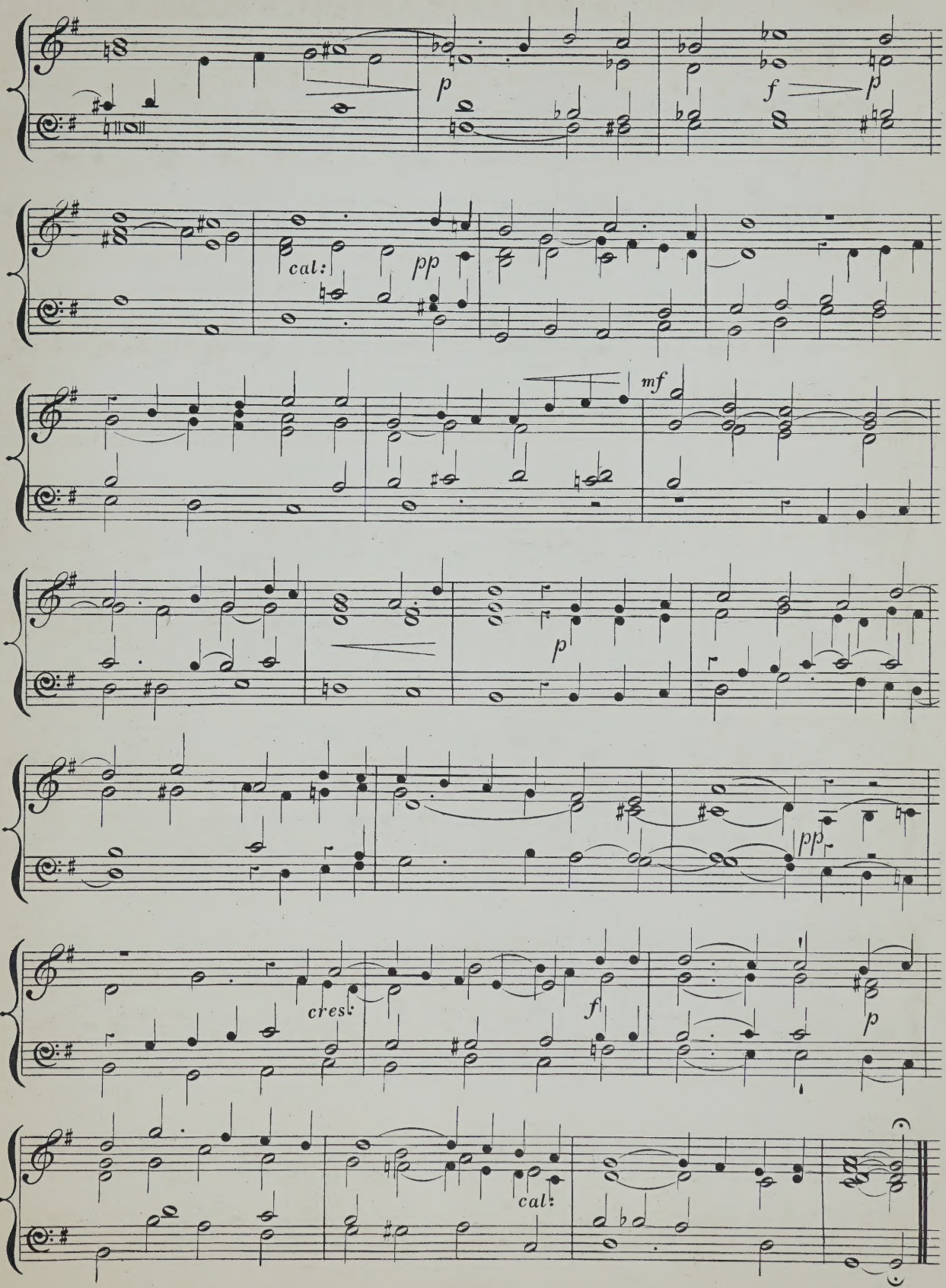


"THE RIGHTEOUS SHALL FLOURISH."

ANTHEM.

J. BAPTISTE CALKIN.

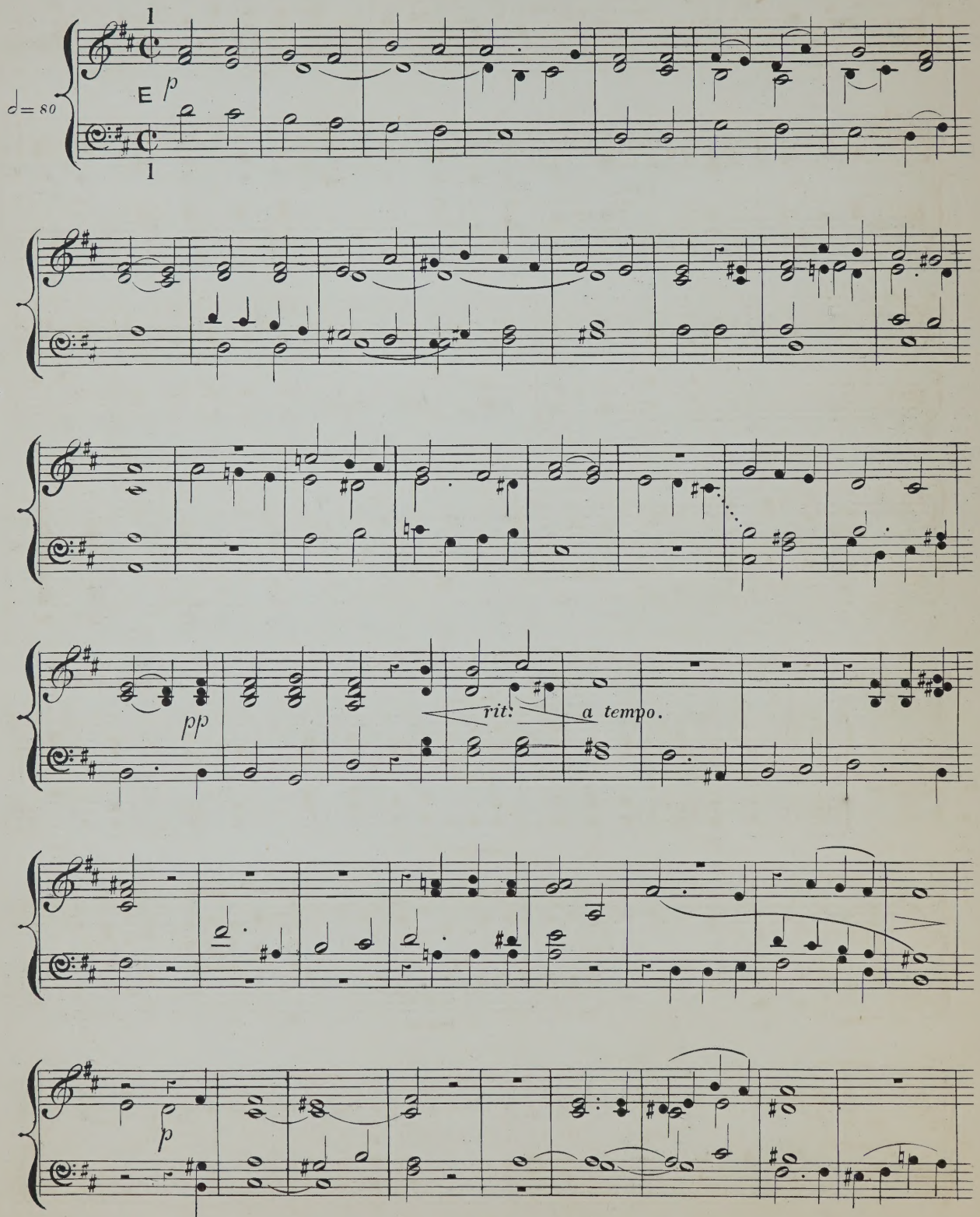


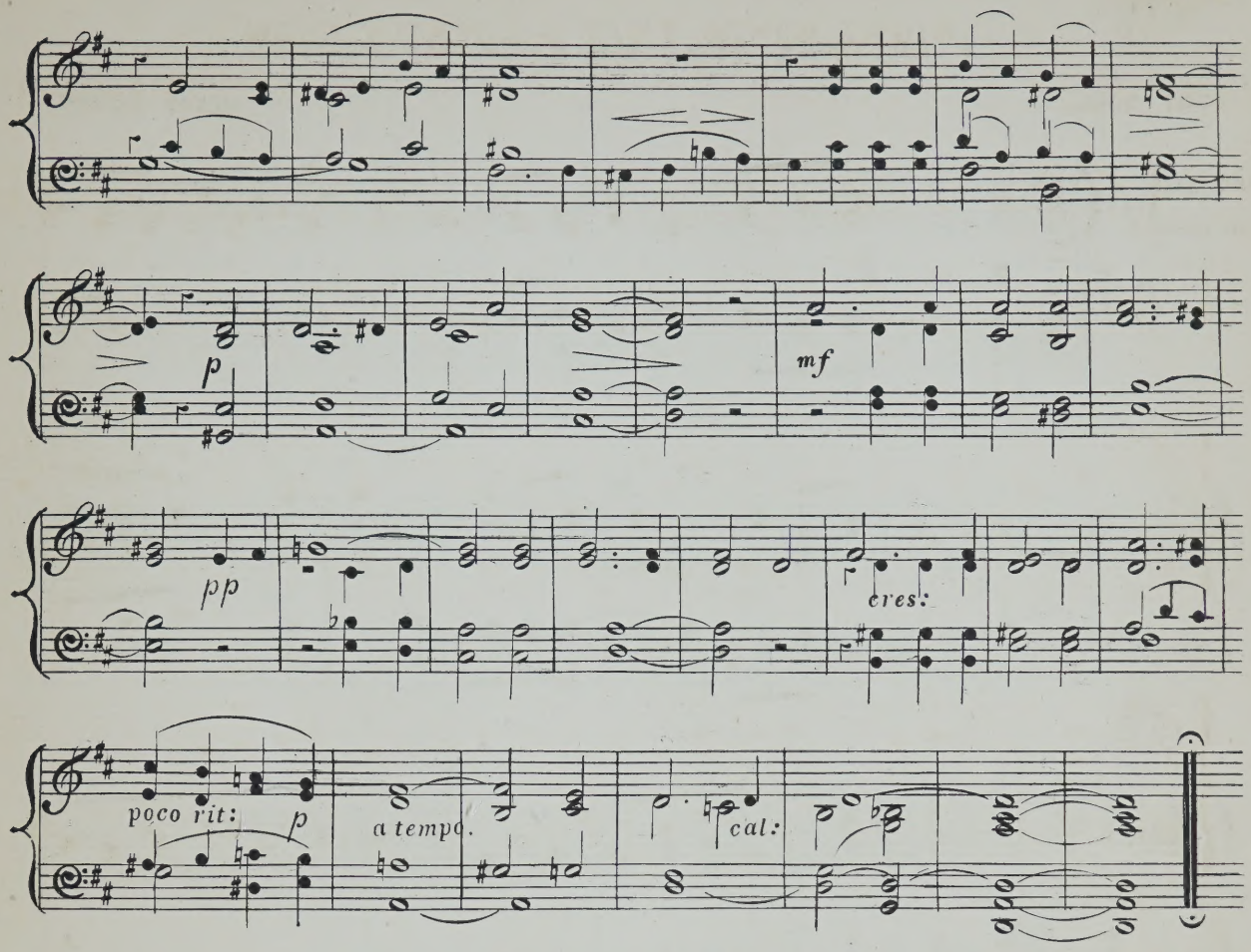

p
f
p
cal:
pp
mf
p
pp
cres:
f
p
cal:

"NIGHT WINDS THAT SO GENTLY FLOW."

PART SONG.

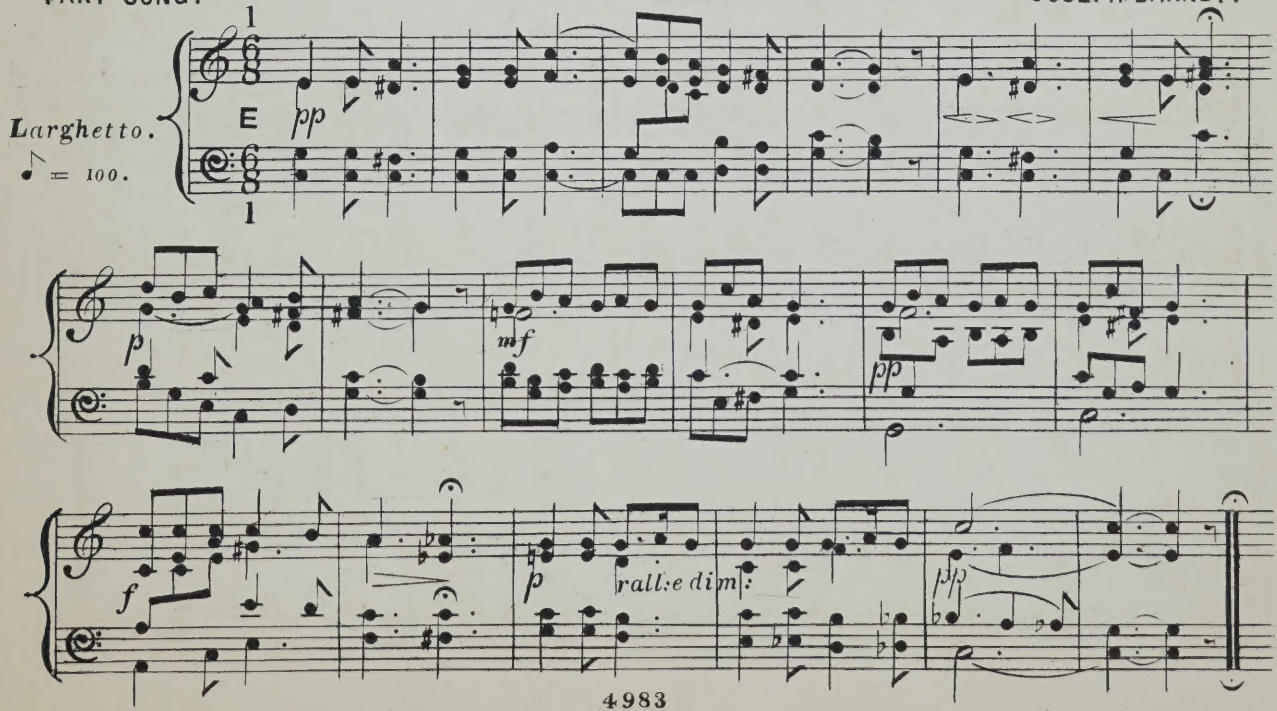
J. BAPTISTE CALKIN.





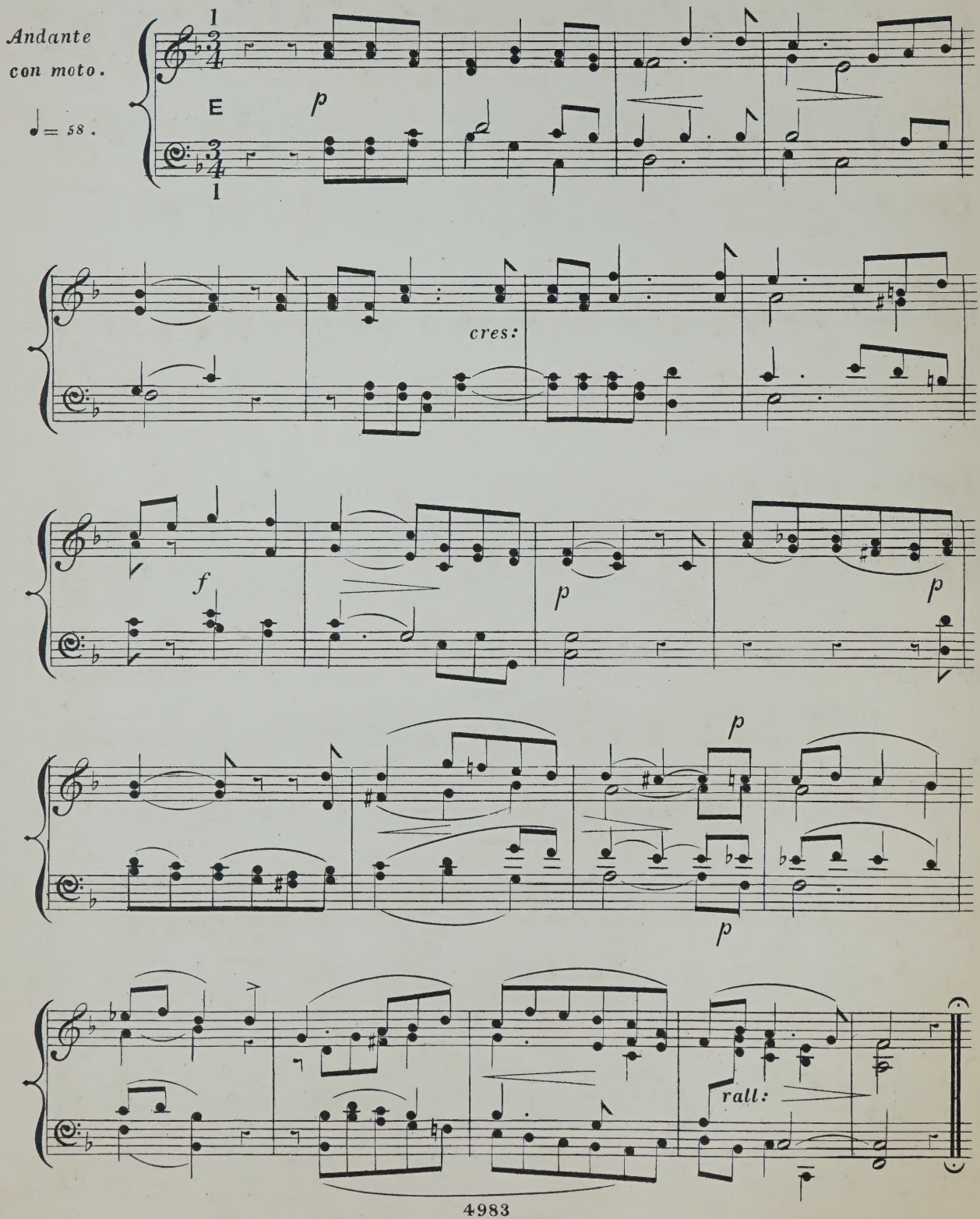
"SWEET AND LOW."

PART SONG. JOSEPH BARNBY.



"I PRITHEE SEND ME BACK MY HEART."

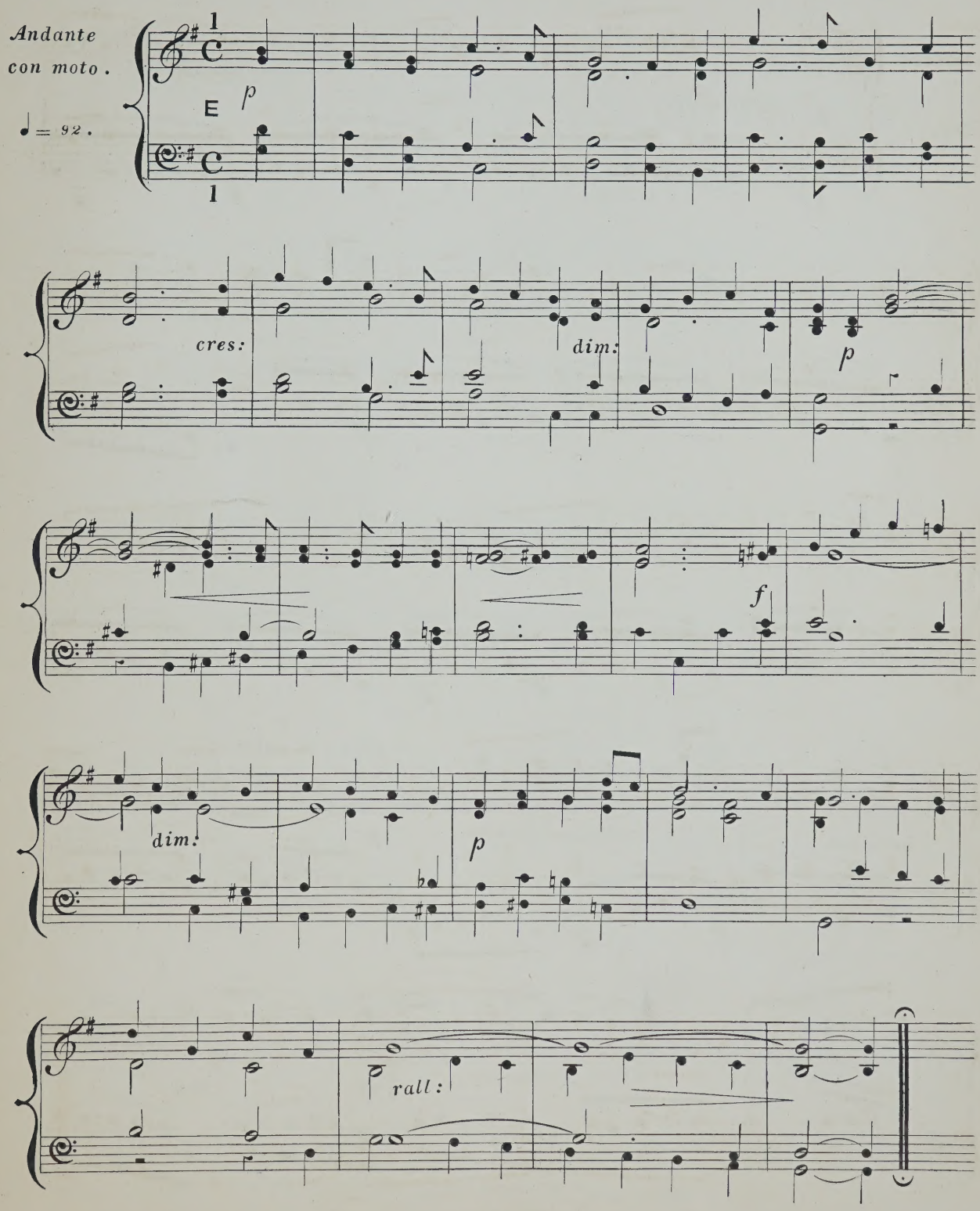
PART SONG. HENRY SMART.



THE MOON.

PART SONG.

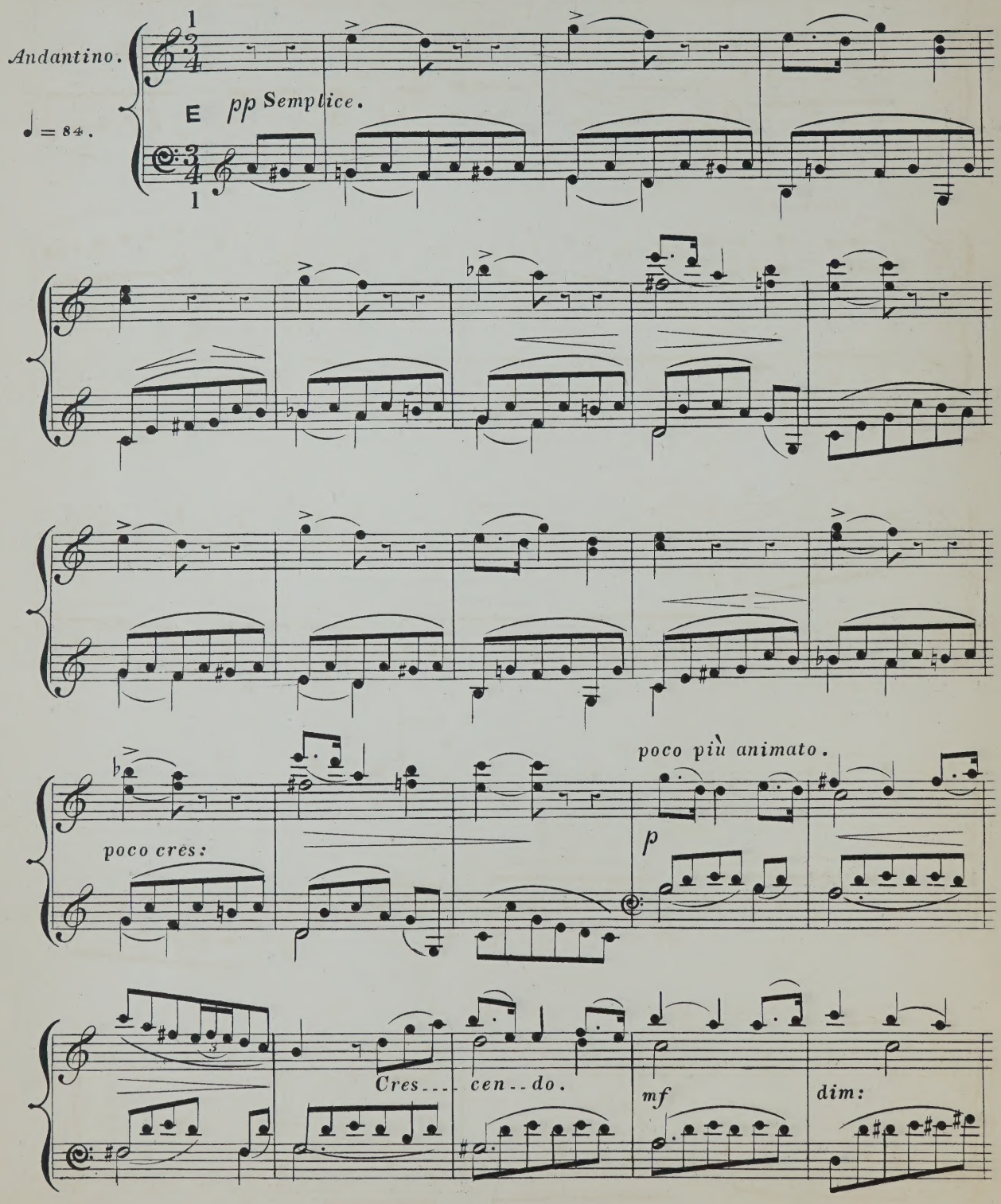
HENRY SMART.

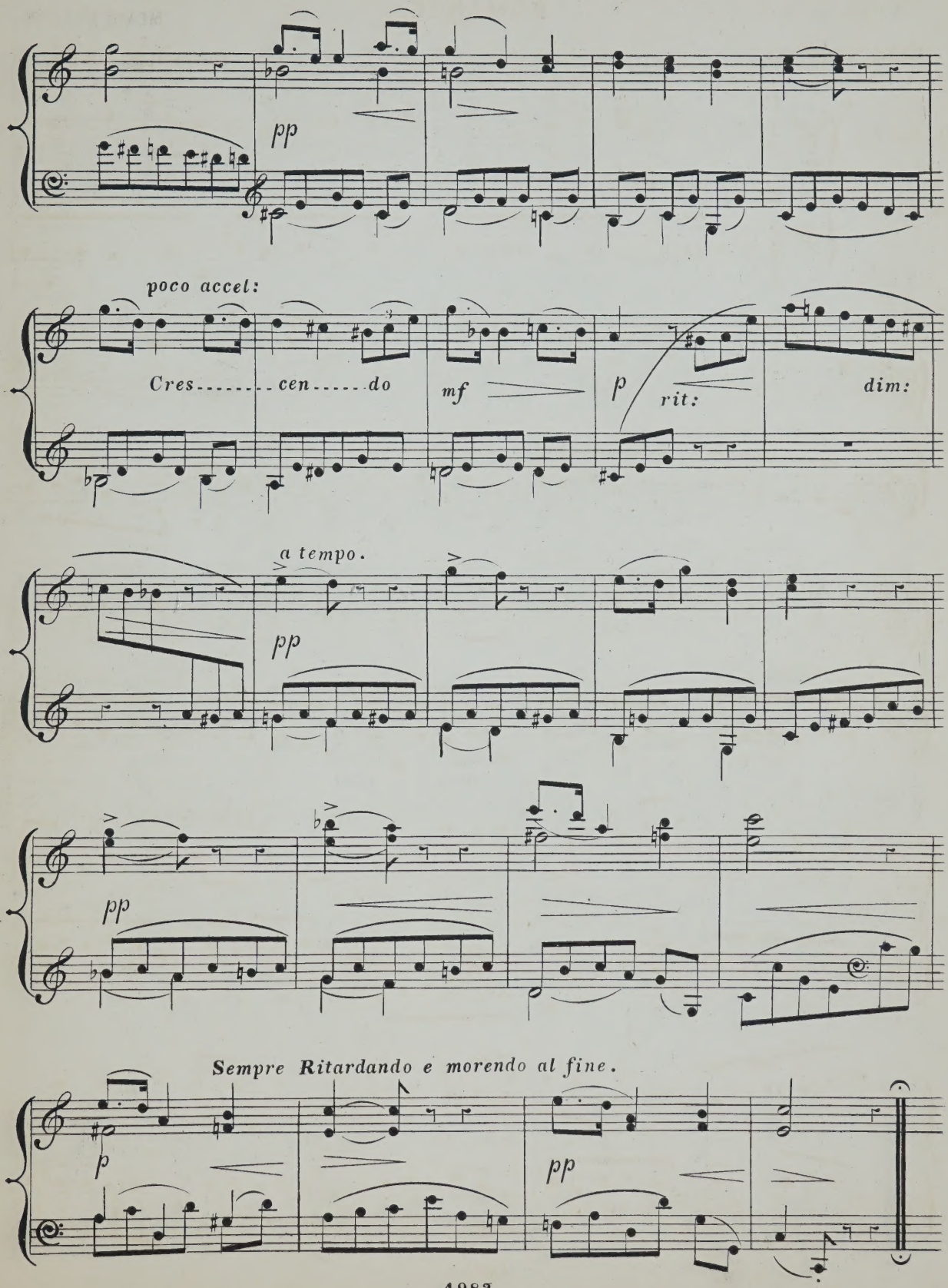


ROMANCE.

FROM SONATINA.

BERTHOLD TOURS.

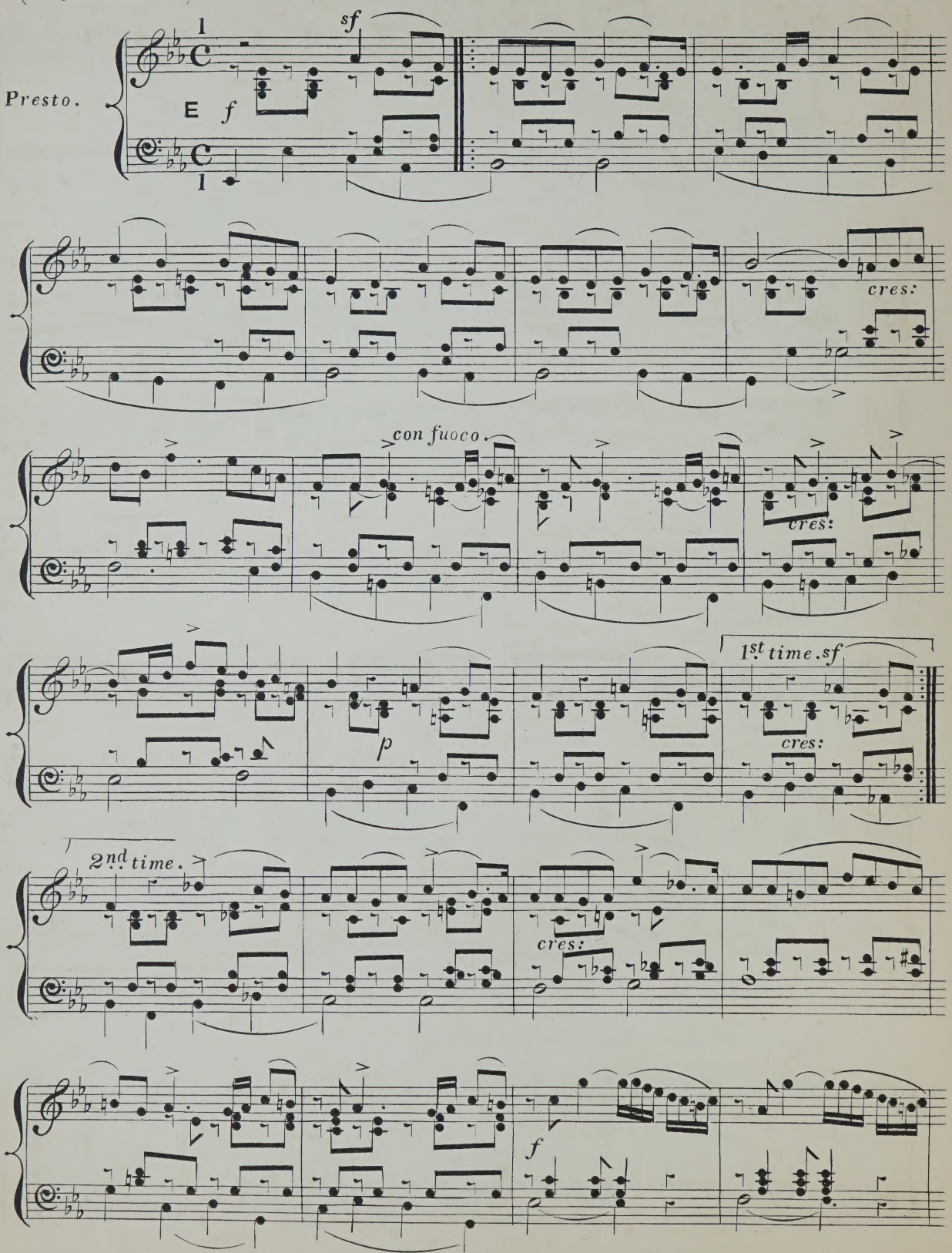


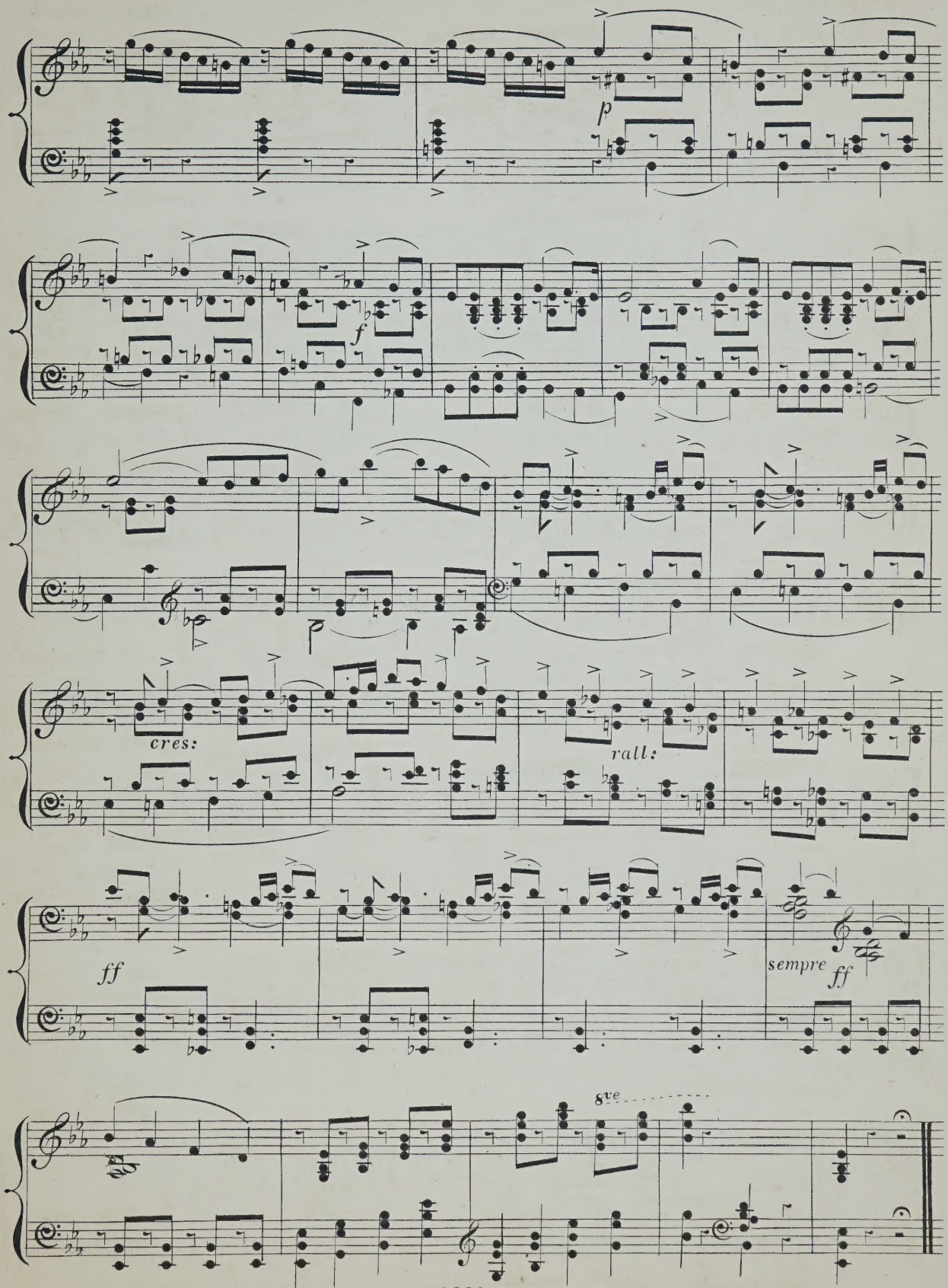

pp
poco accel:
Cres.....cen.....do
mf
p
rit:
dim:
a tempo.
pp
pp
Sempre Ritardando e morendo al fine.
p
pp

"SONGS WITHOUT WORDS".

(No 39. BOOK 7.)

MENDELSSOHN.

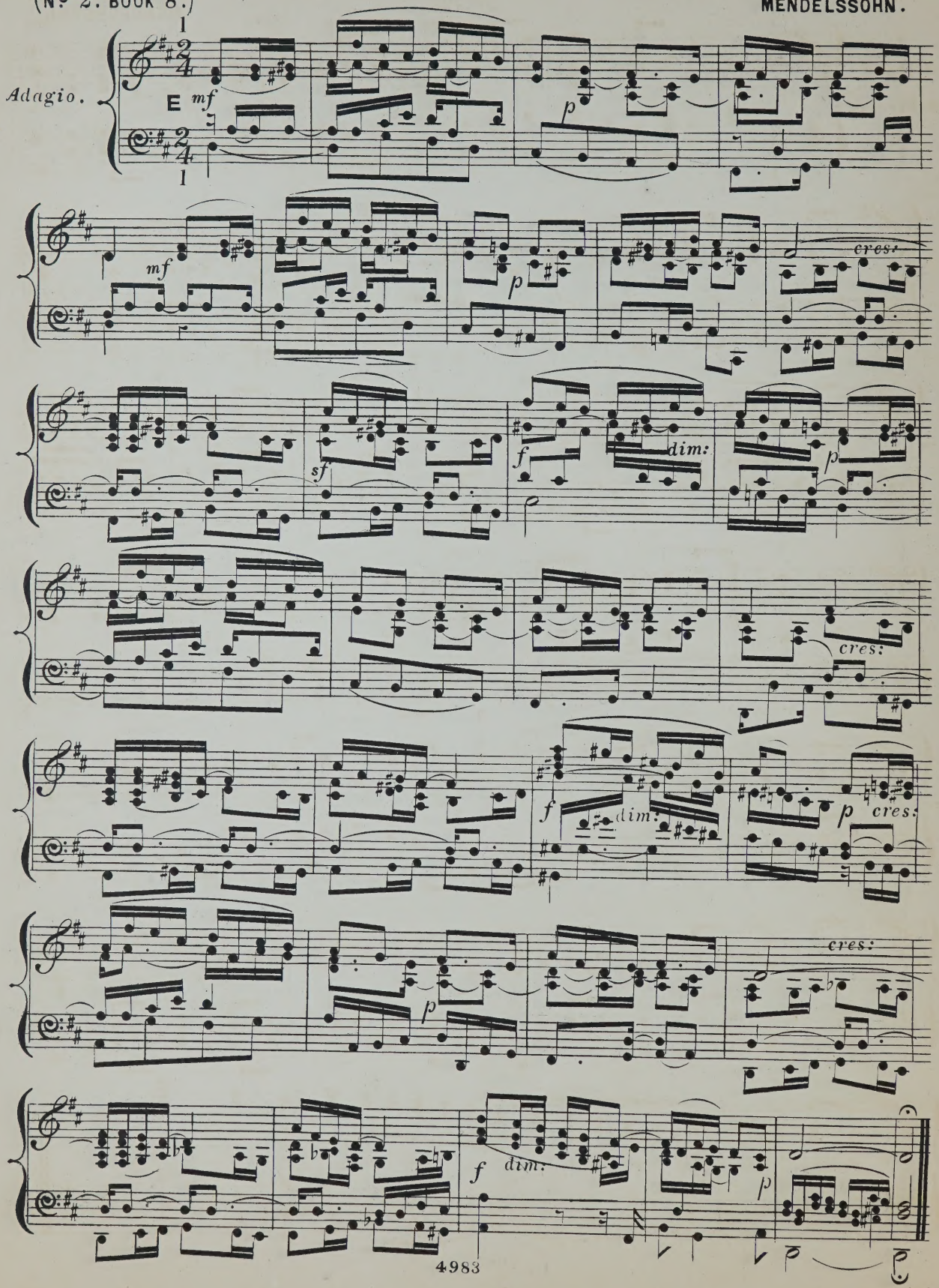



p
f
cres:
rall:
ff
sempre ff
8ve

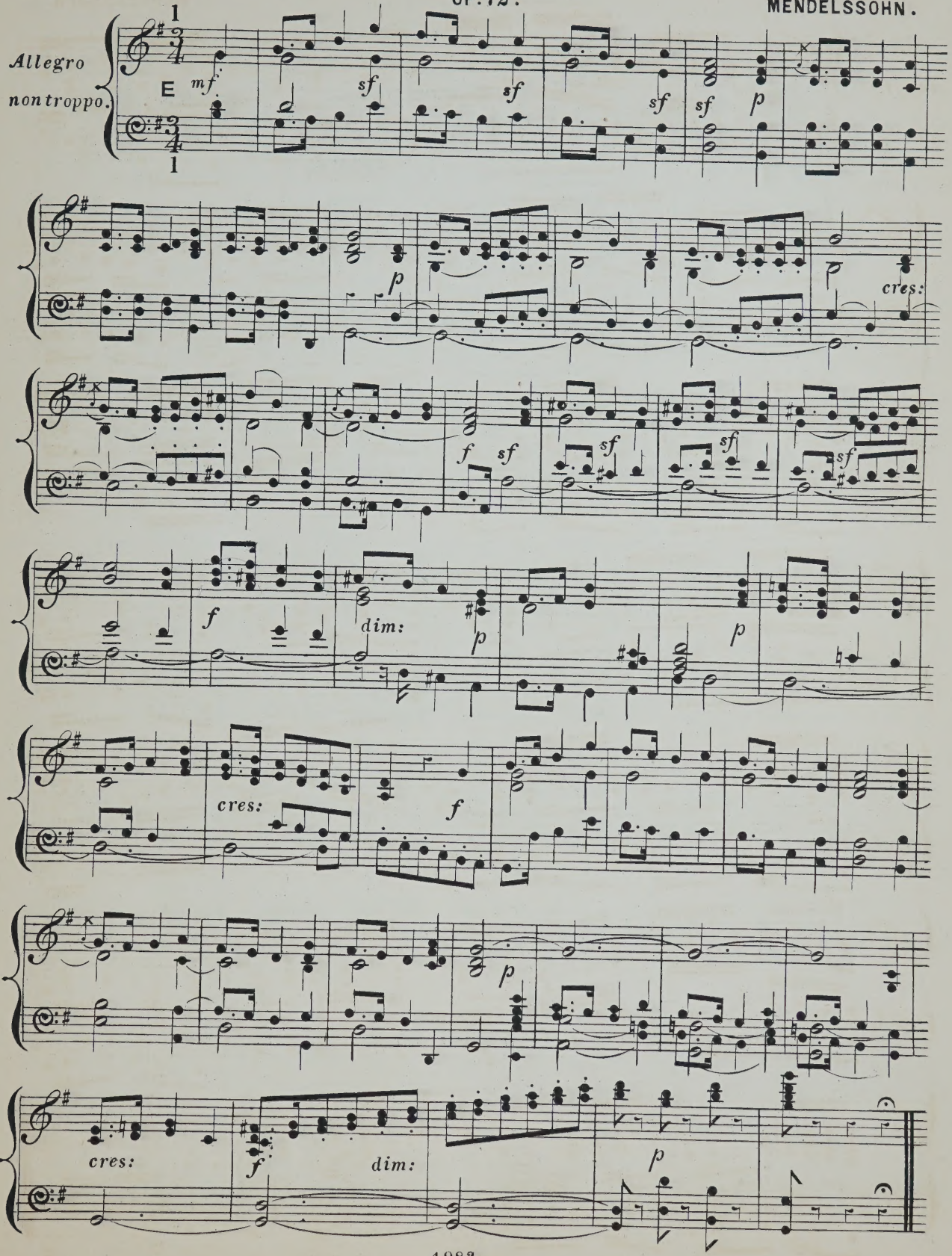
"SONGS WITHOUT WORDS.

(No 2. BOOK 8.)

MENDELSSOHN.



NO. 1. OP. 72. MENDELSSOHN.



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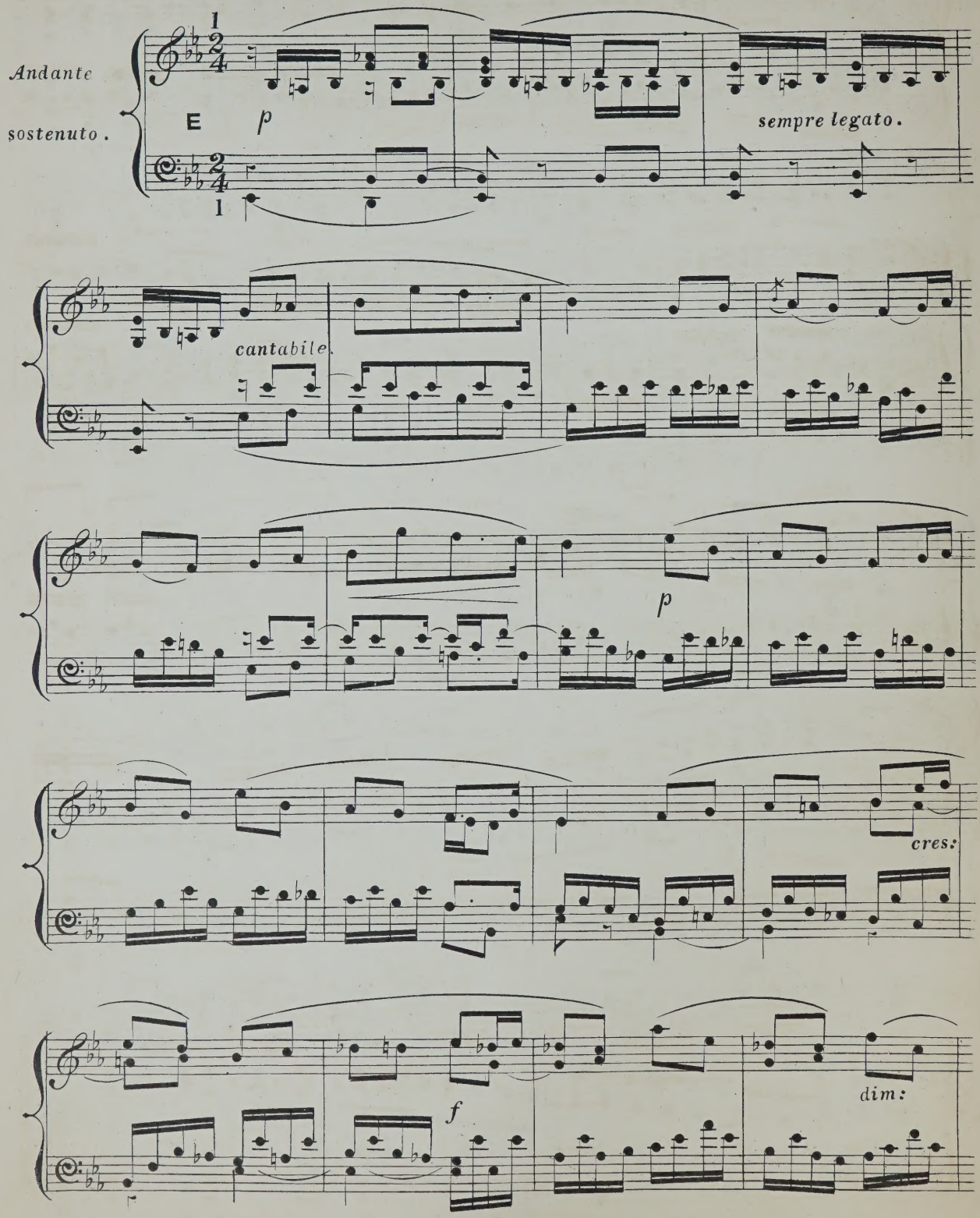

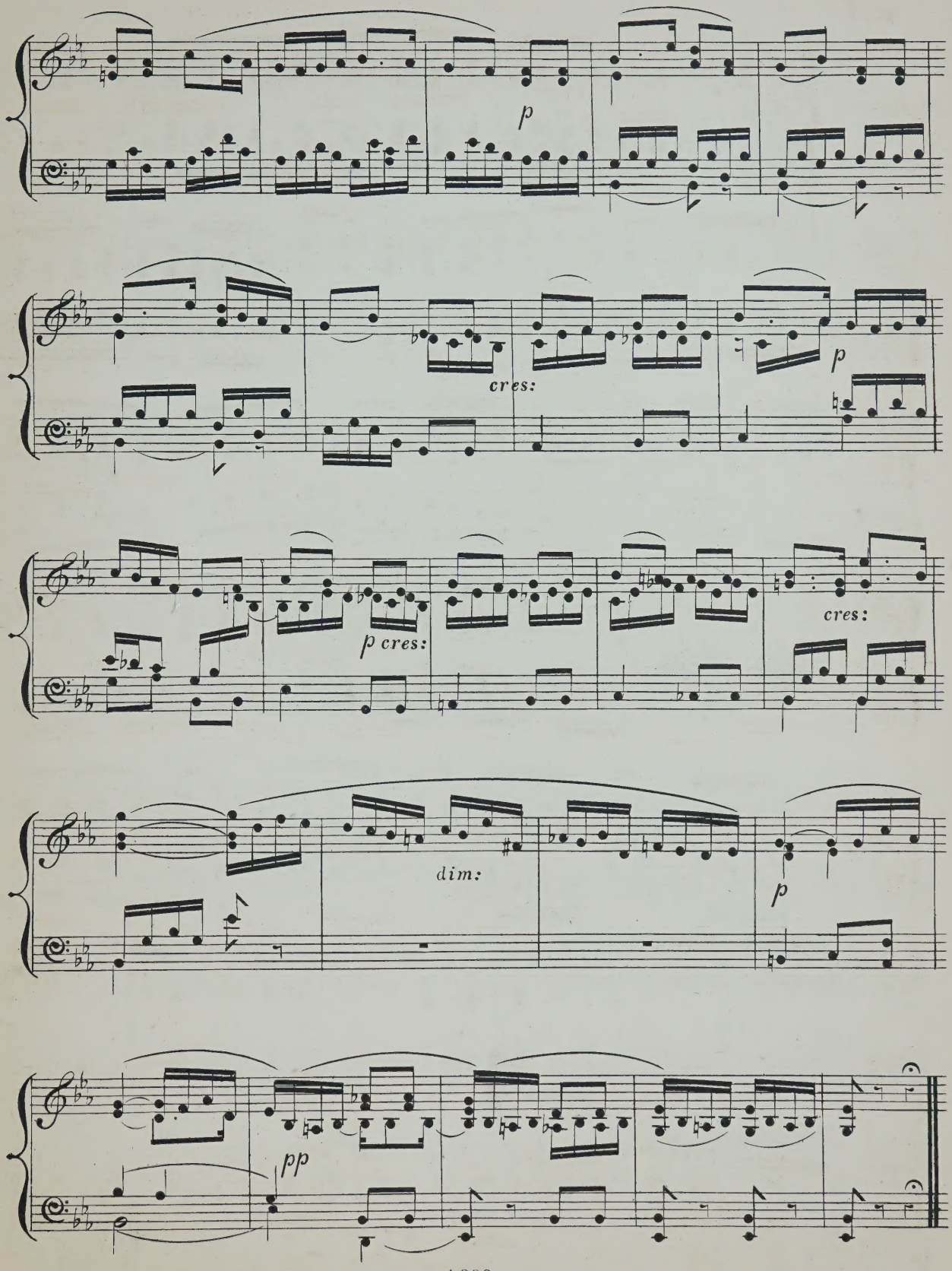
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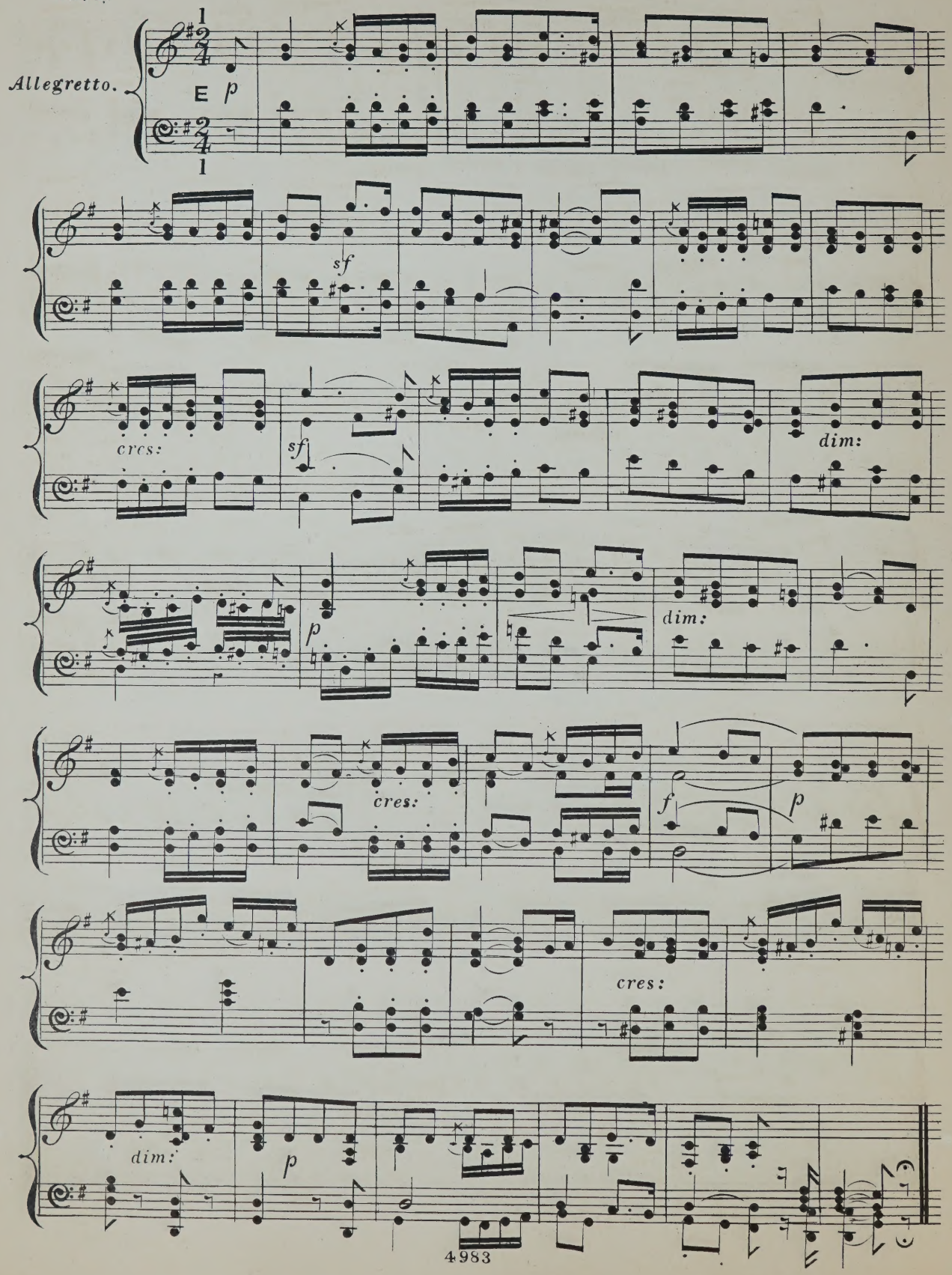

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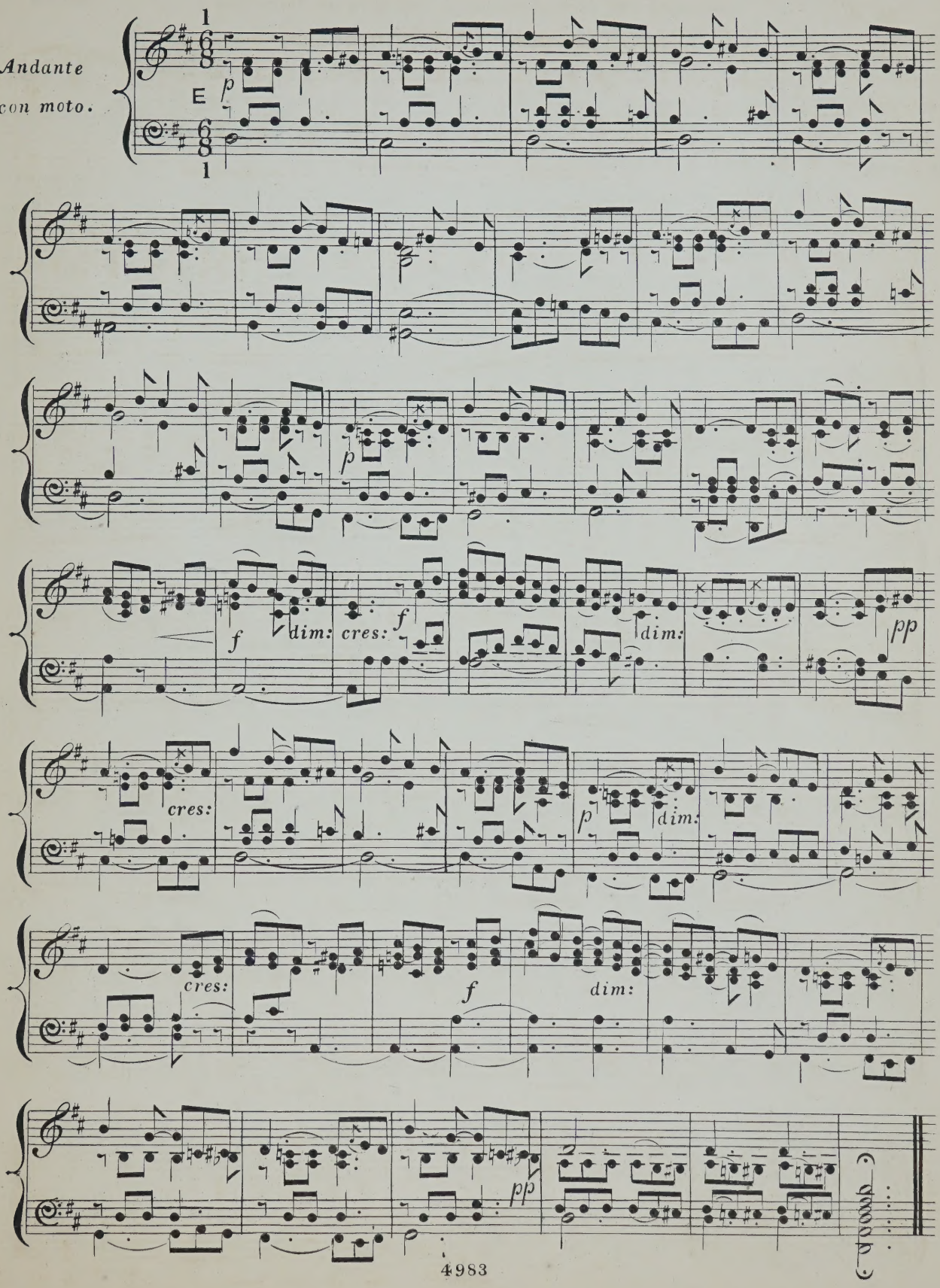


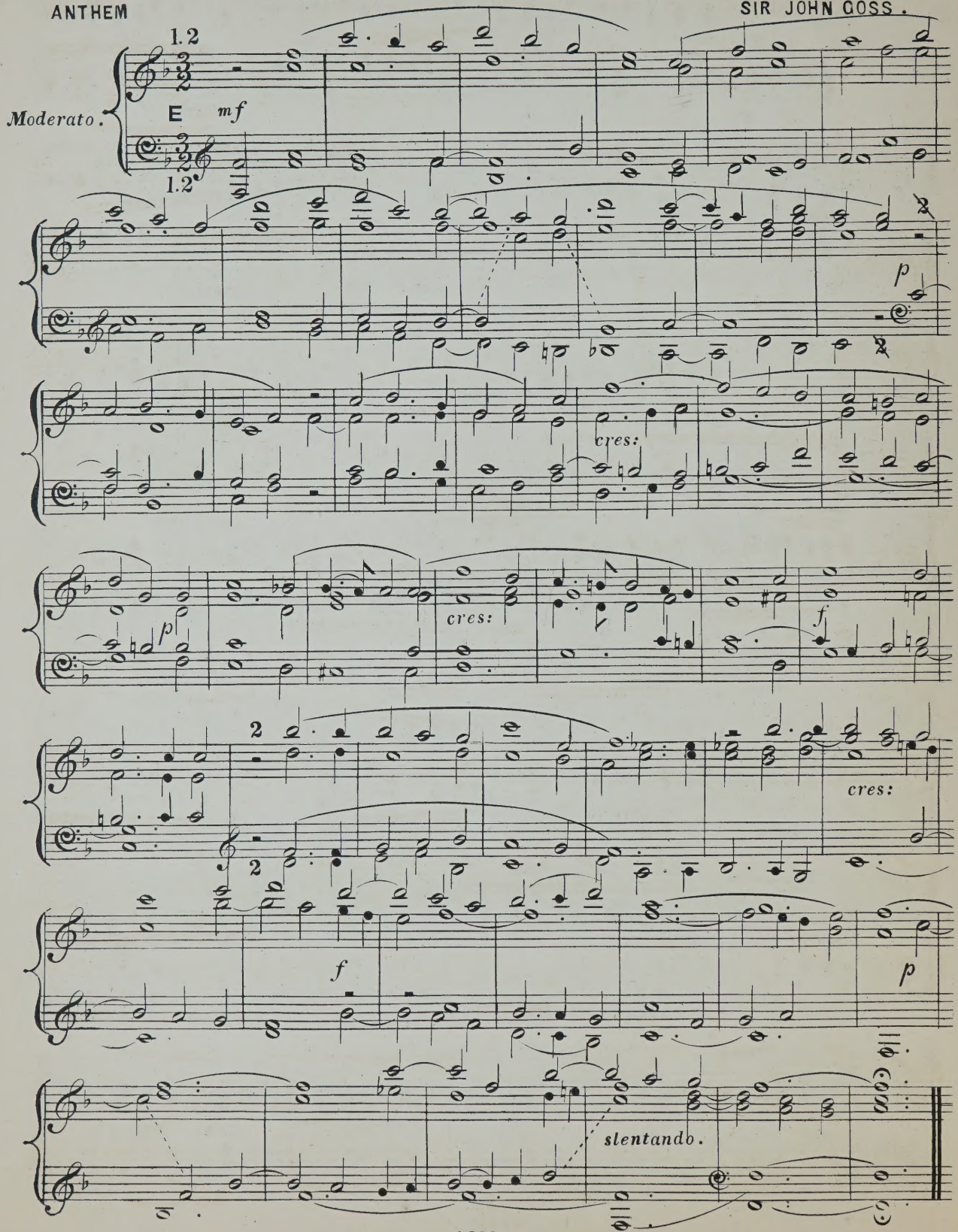
SECTION 2.

(ARRANGED FOR HARMONIUMS WITH TWO SETS OF VIBRATORS.)

"ALMIGHTY AND MERCIFUL GOD".

ANTHEM

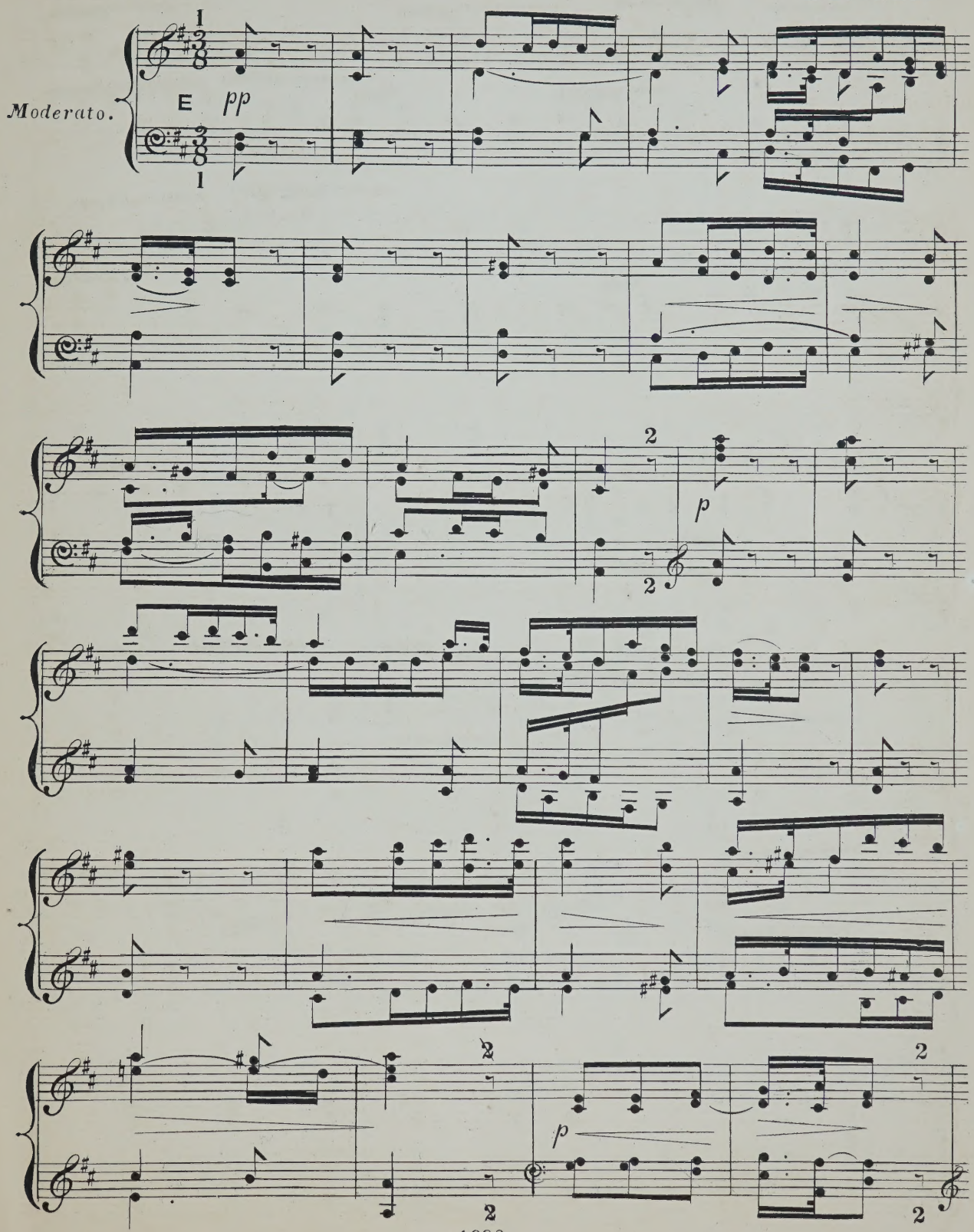
SIR JOHN GOSS.

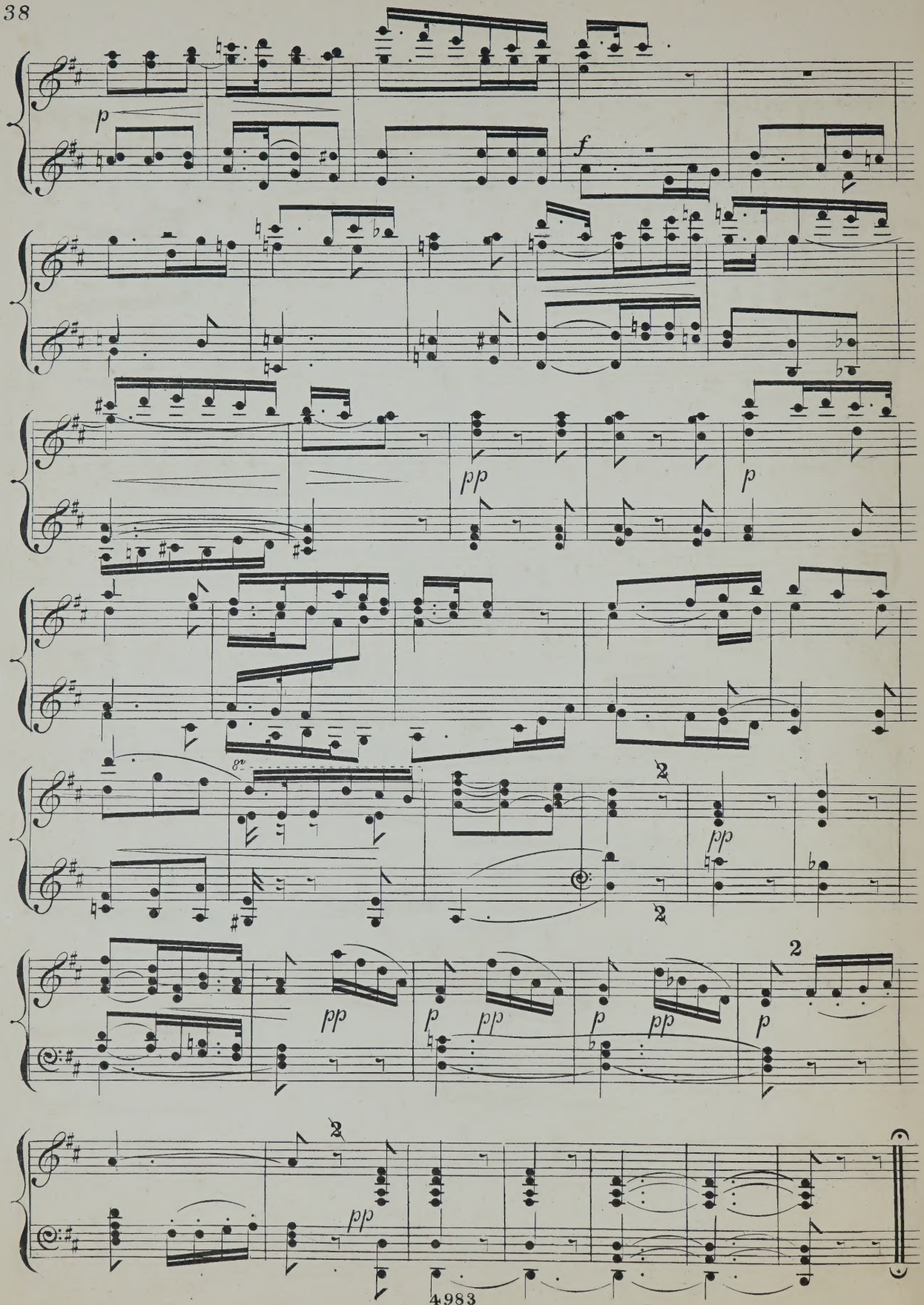


"PEACE BE WITHIN THY WALLS."

FROM AN ANTHEM.

C. E. HORSLEY.

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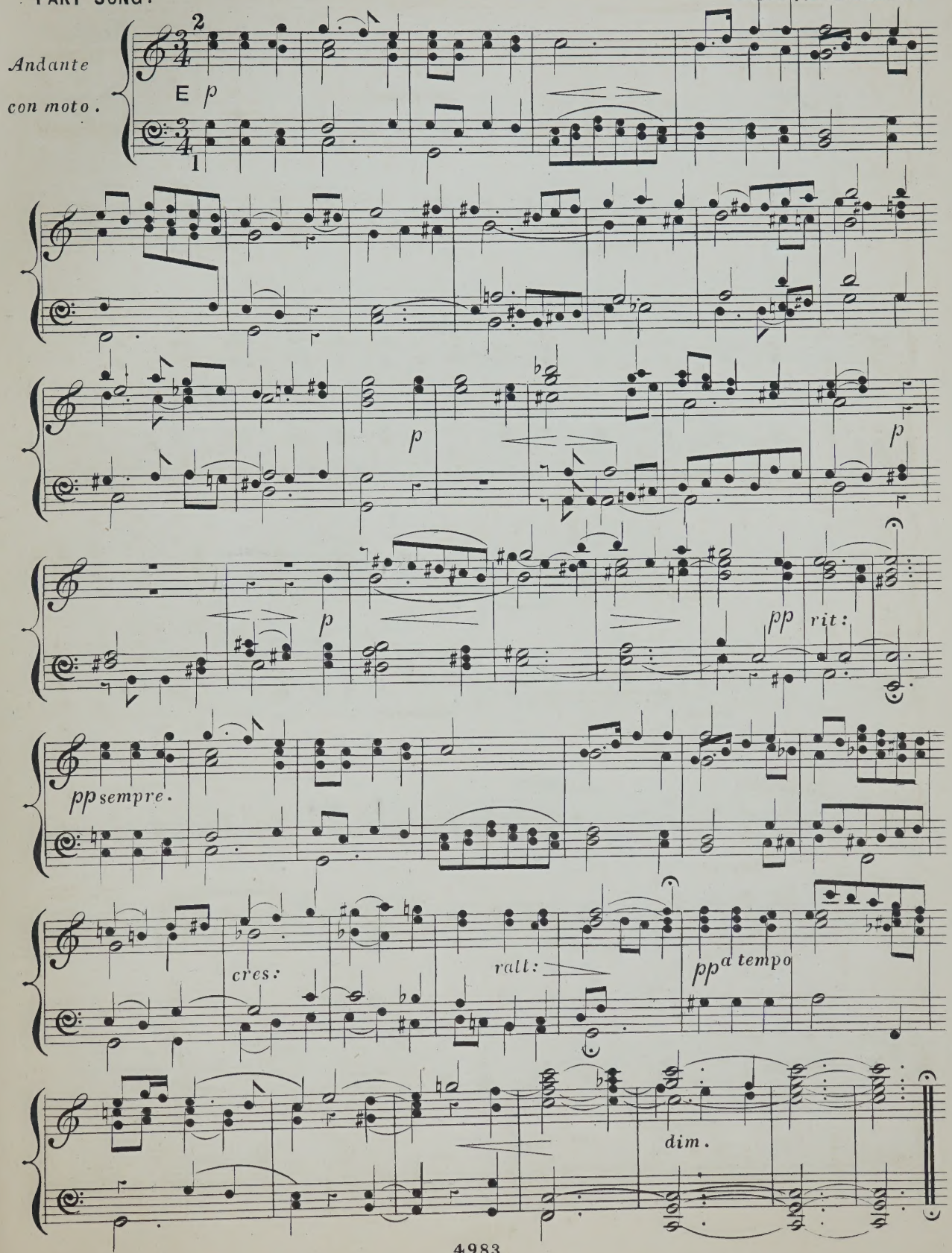
"BREATHE SOFT YE WINDS."

PART SONG.

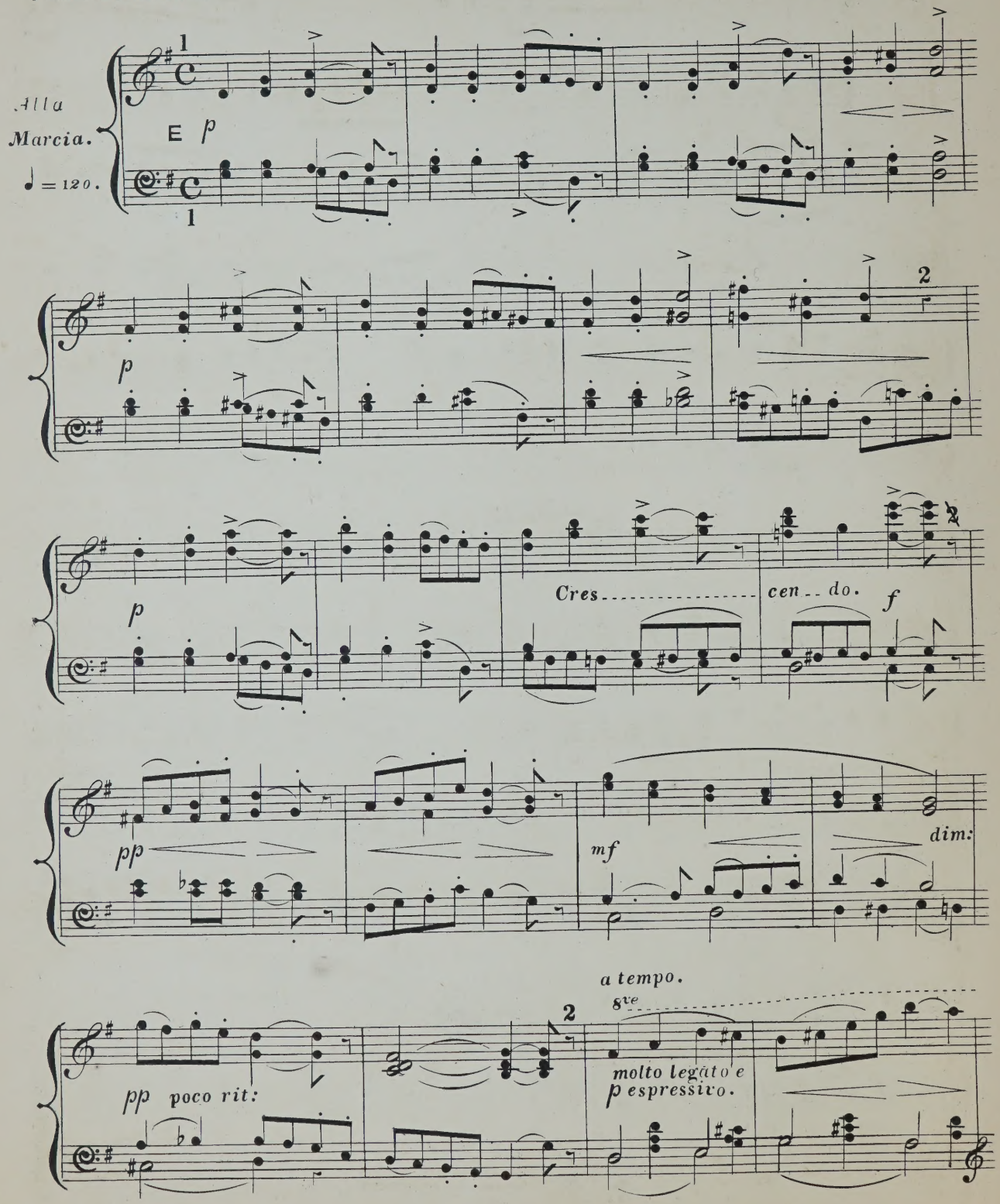
J. BAPTISTE CALKIN.

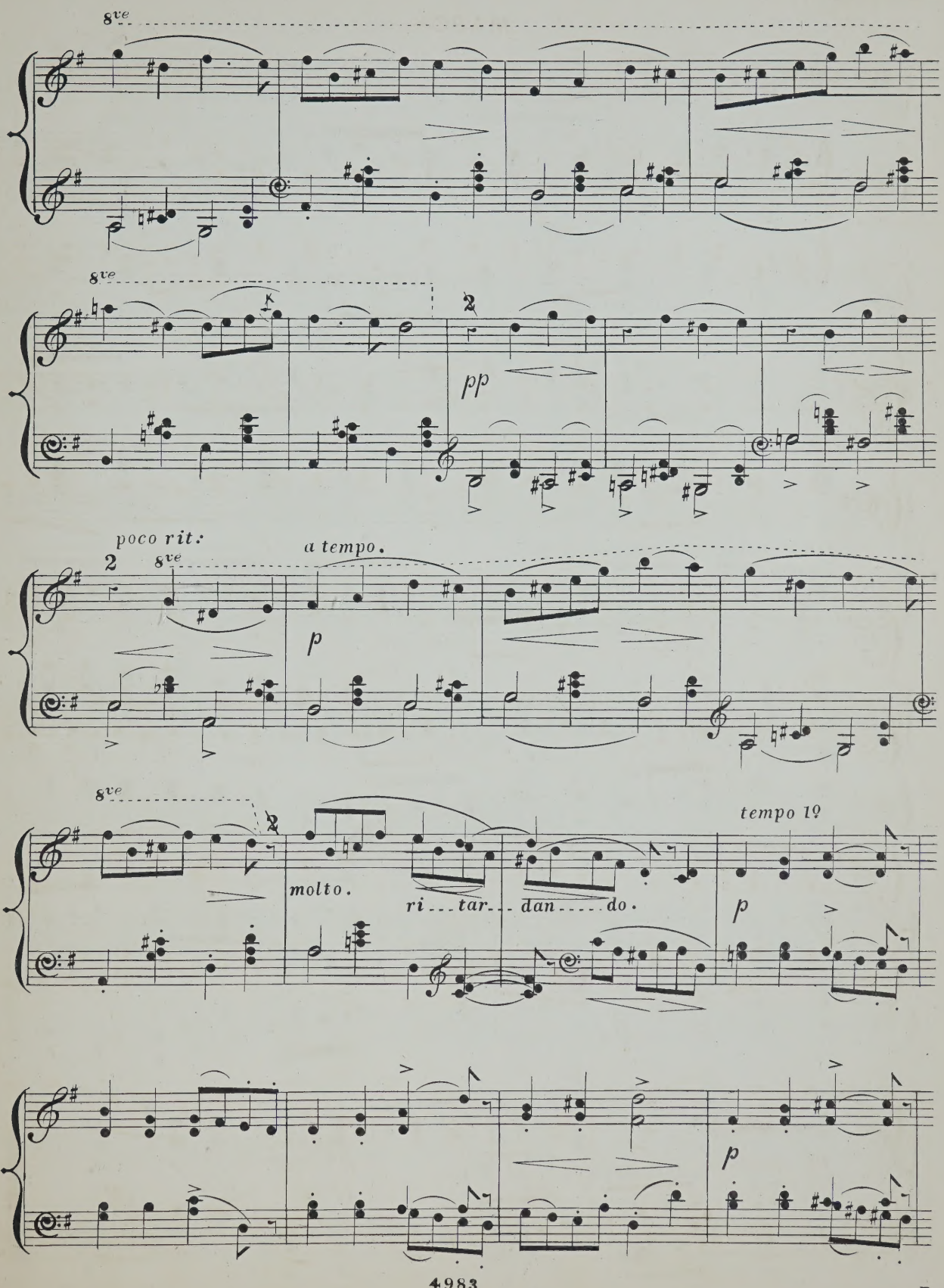


MARCH.

FROM SONATINA.

BERTHOLD TOURS.

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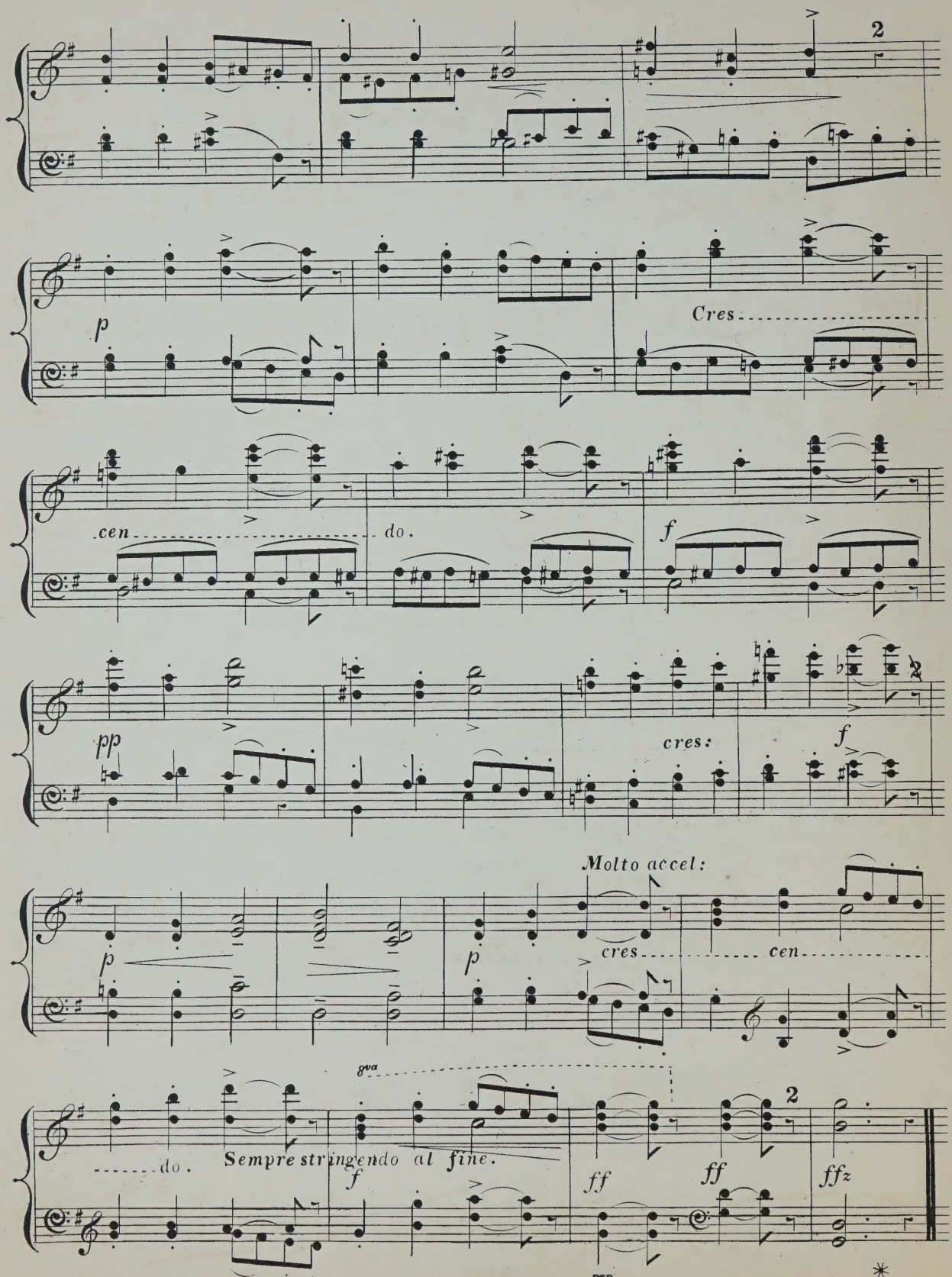
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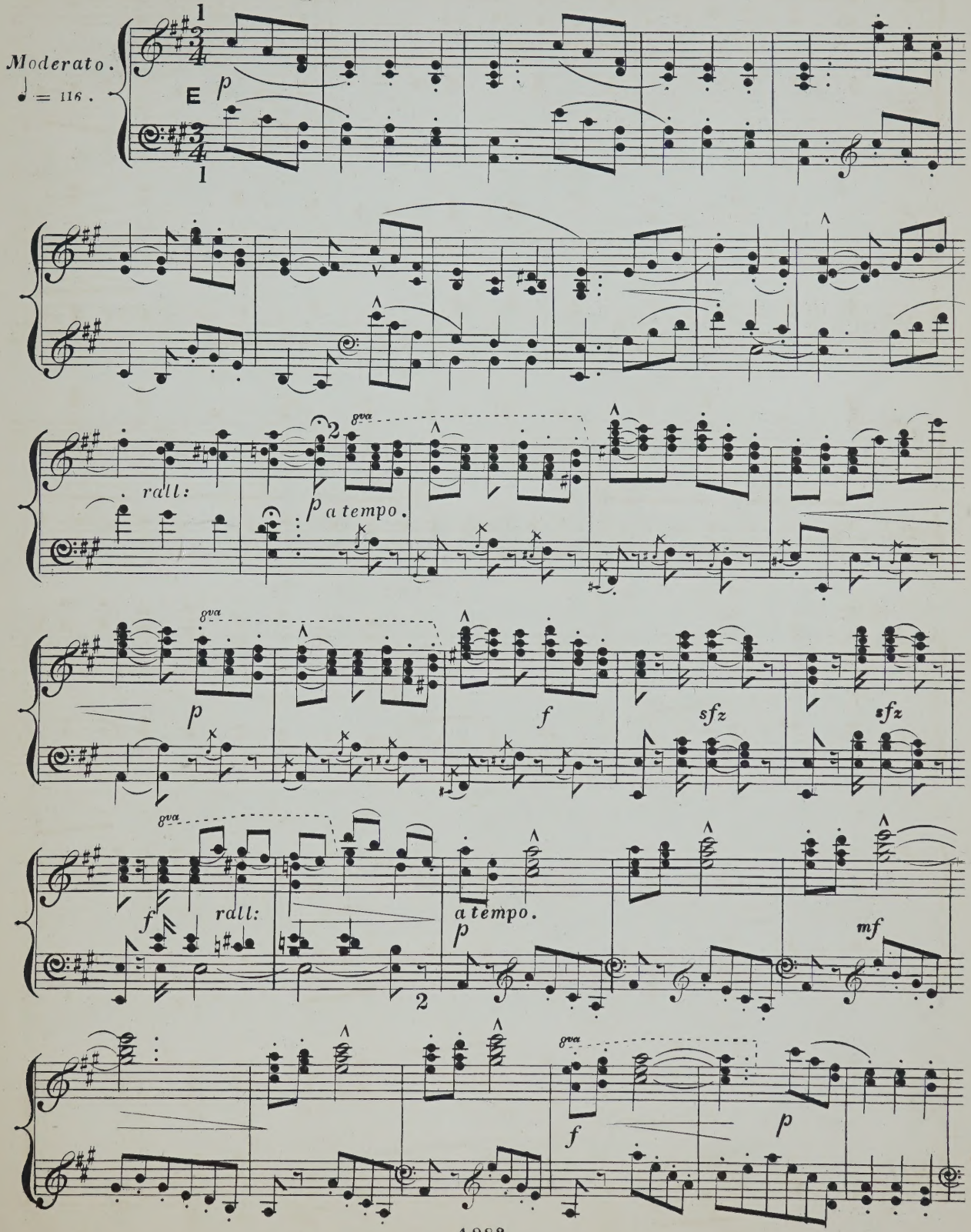
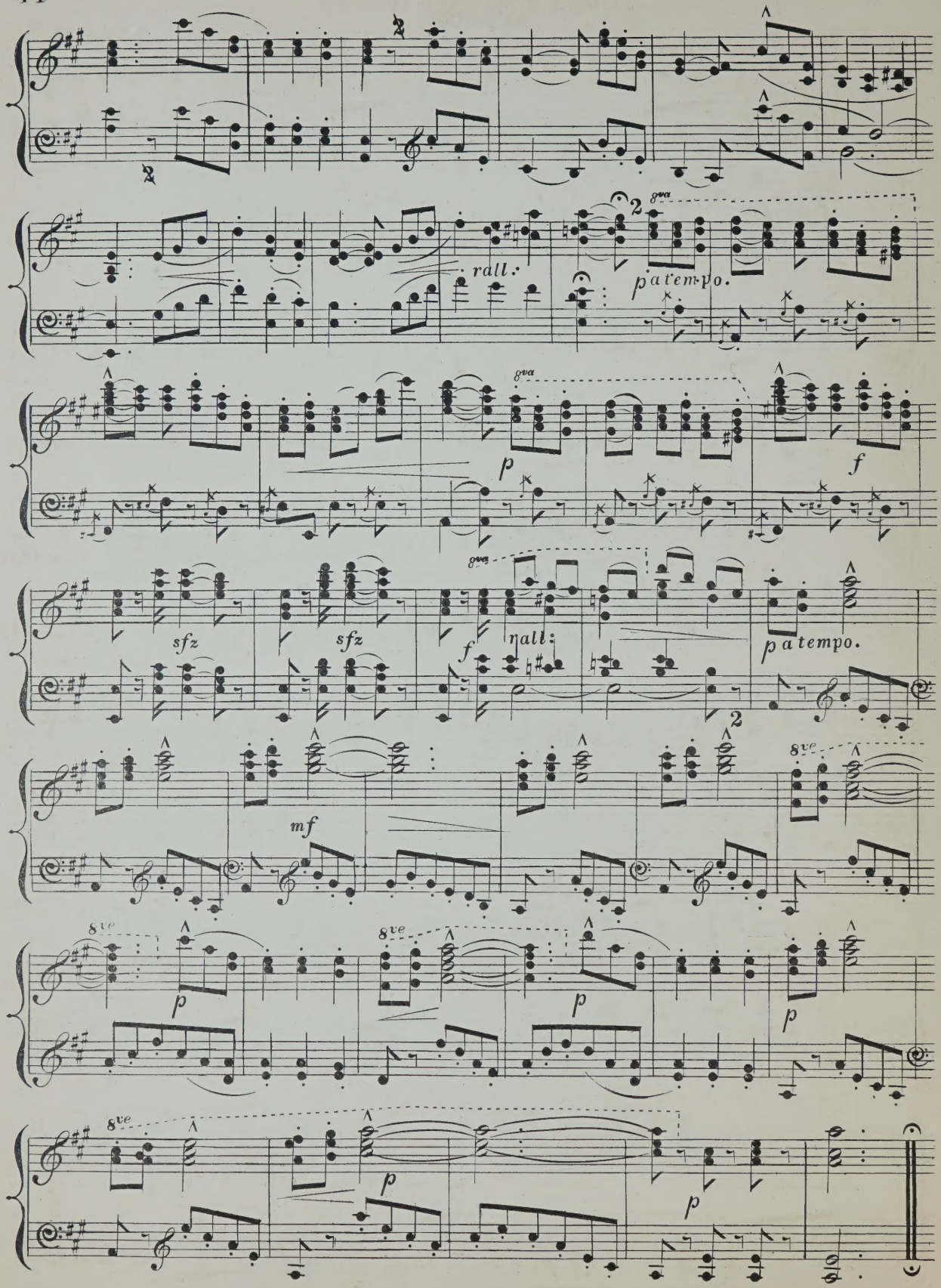
PED.

STEPHEN HELLER.

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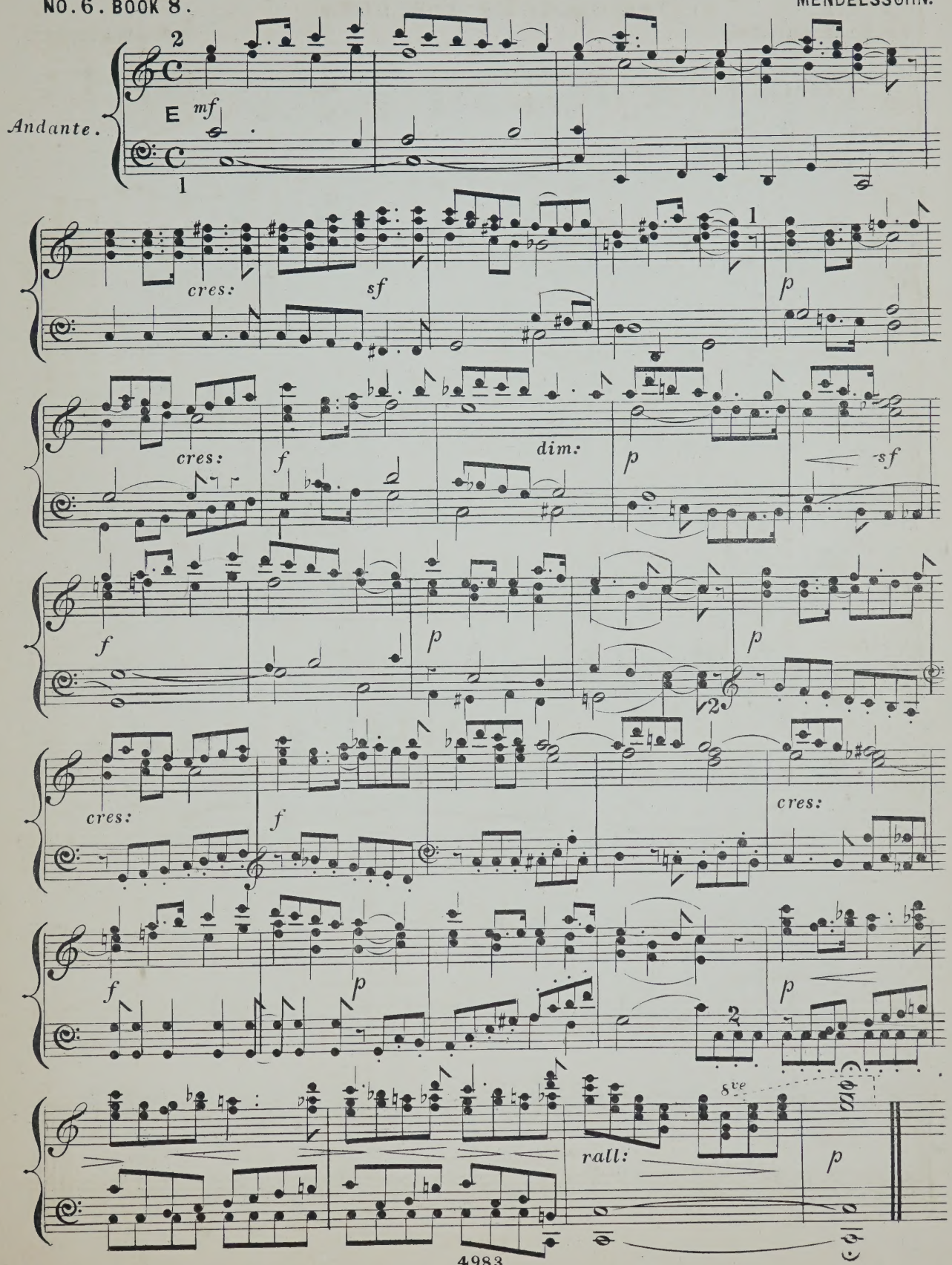
NO. 6. BOOK 8. MENDELSSOHN.



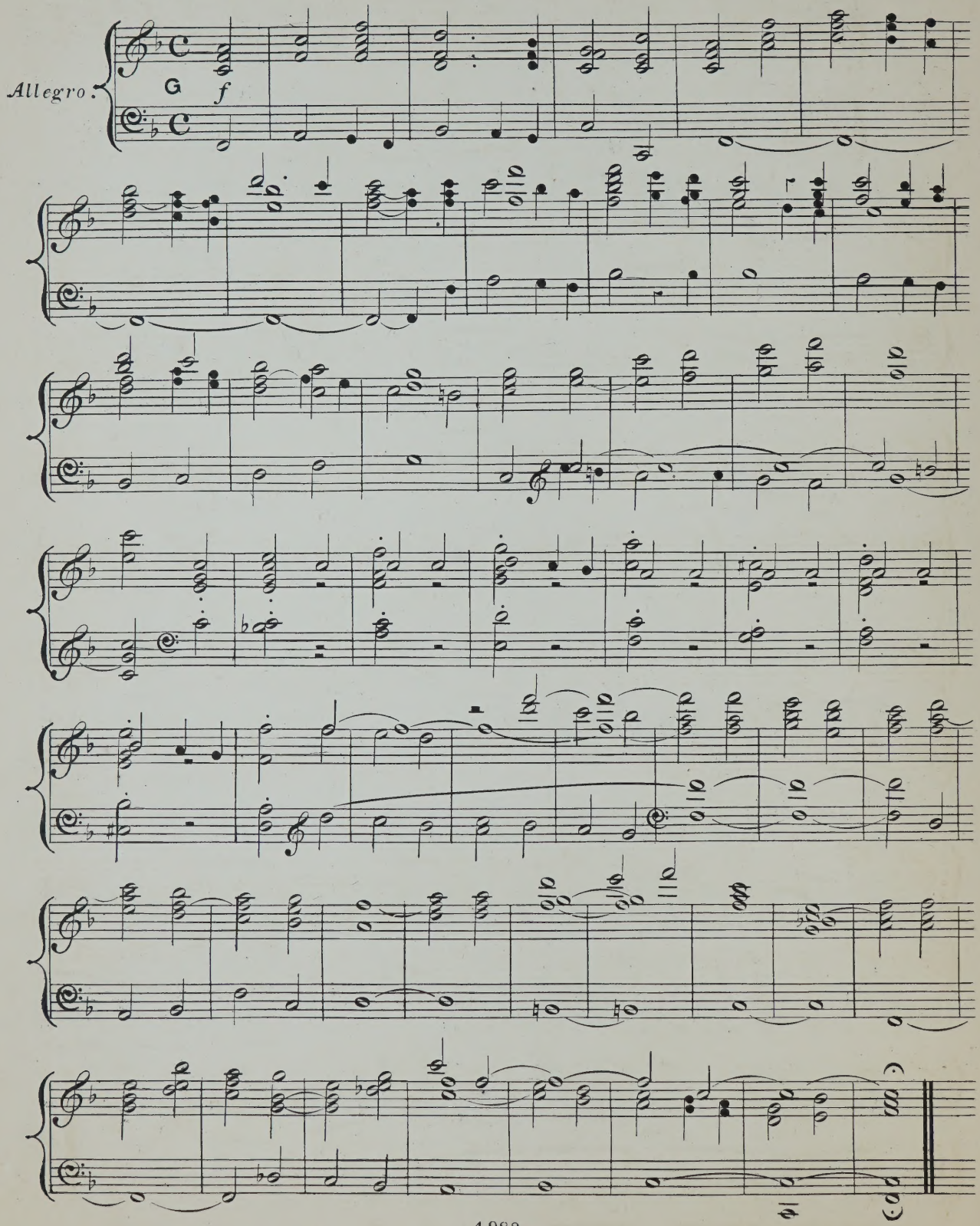
SECTION 3.

(ARRANGED FOR HARMONIUMS WITH THREE SETS OF VIBRATORS.)

"THE GLORY OF THE LORD."

FROM AN ANTHEM.

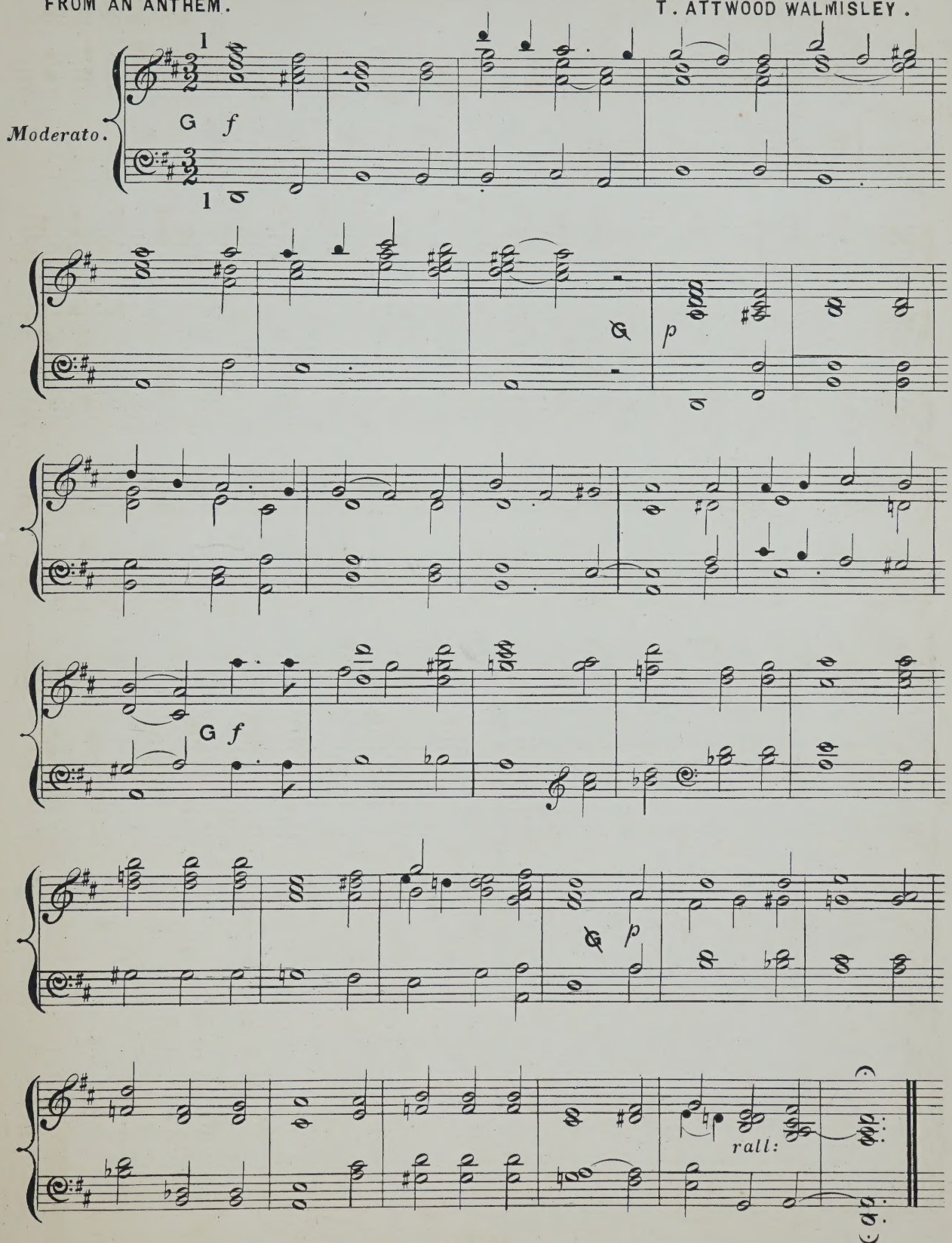
SIR JOHN GOSS.



"O THAT MEN WOULD THEREFORE PRAISE THE LORD."

FROM AN ANTHEM.

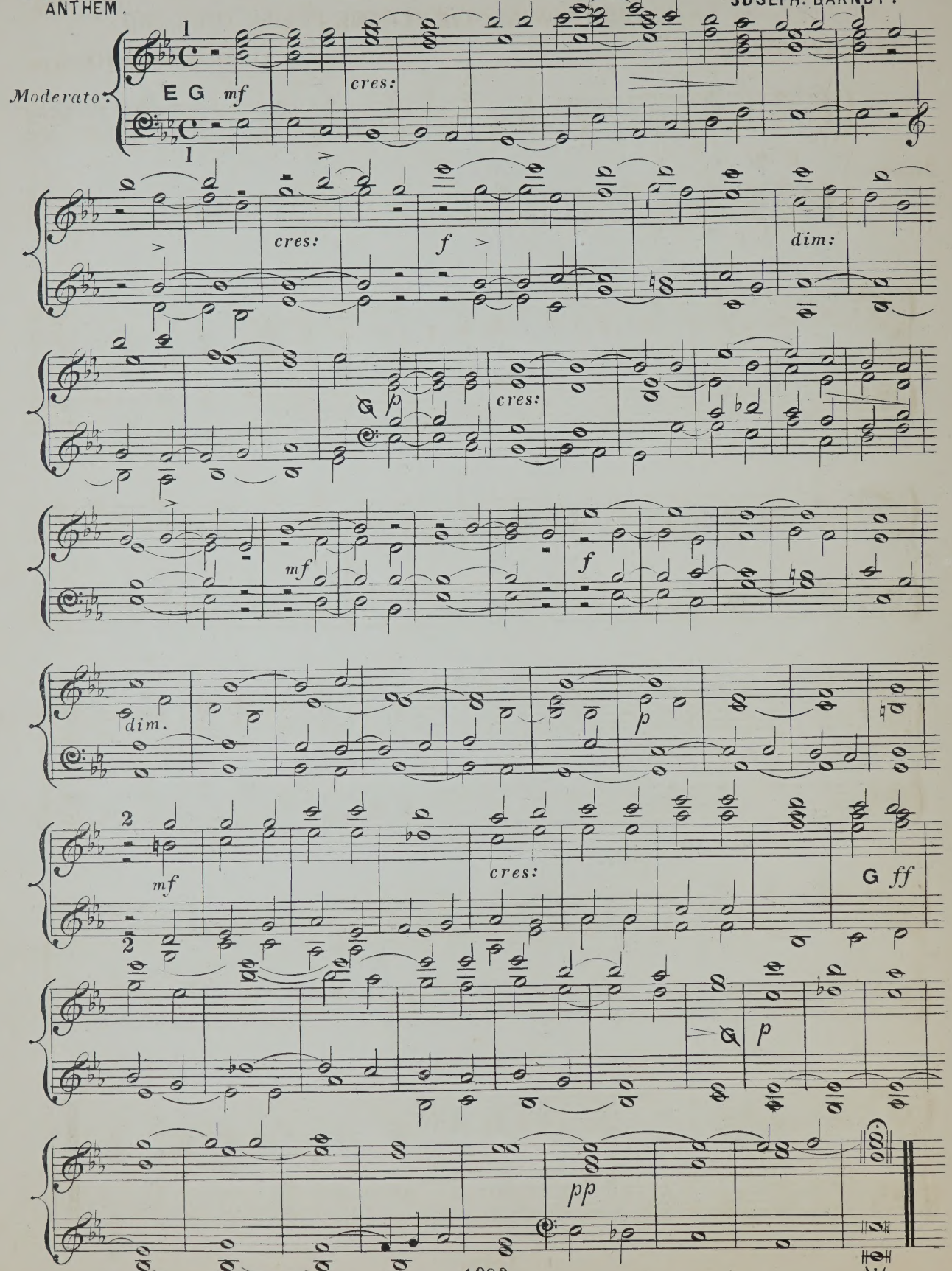
T. ATTWOOD WALMISLEY.



ANTHEM.

"LET YOUR LIGHT SO SHINE."

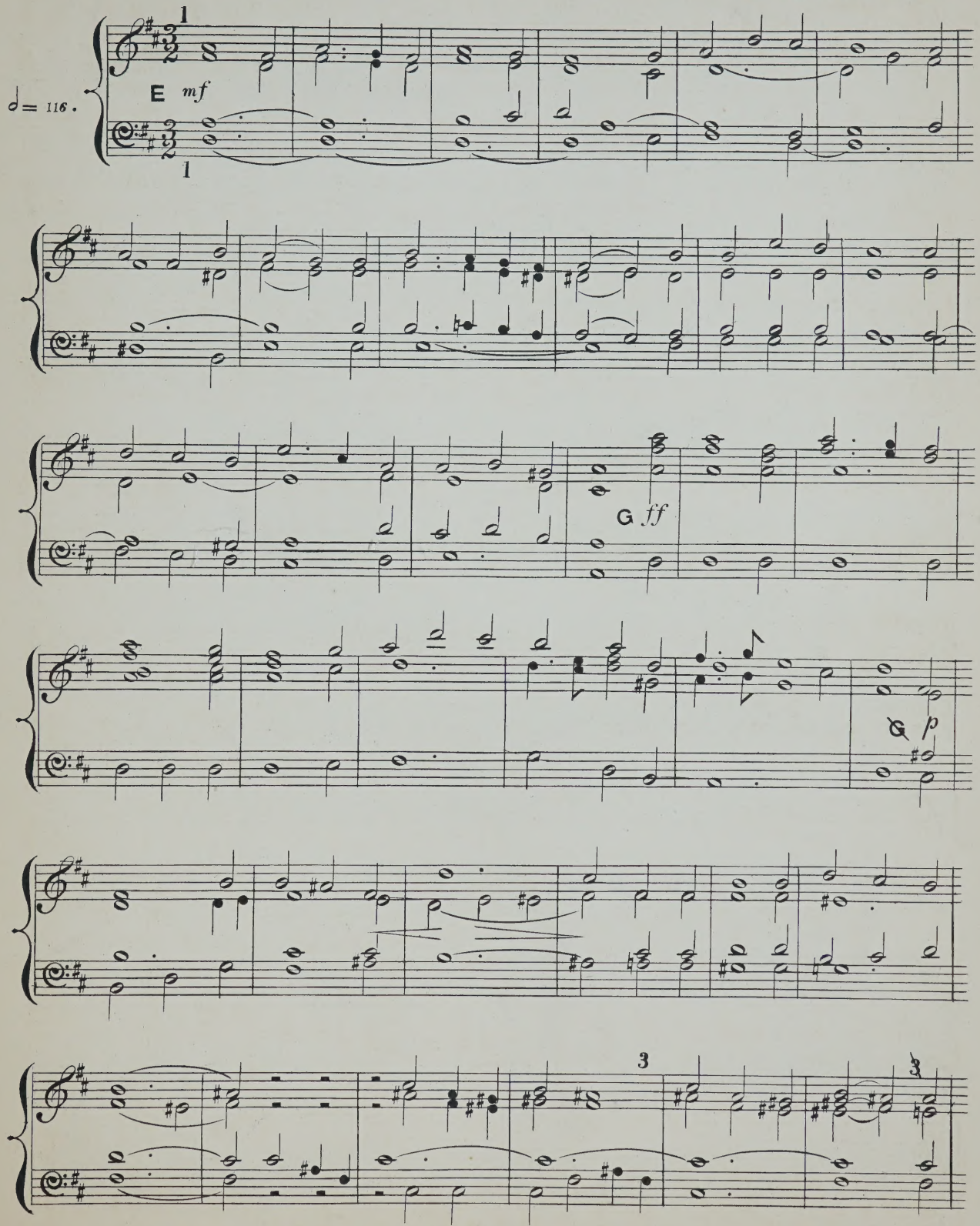
JOSEPH. BARNBY.

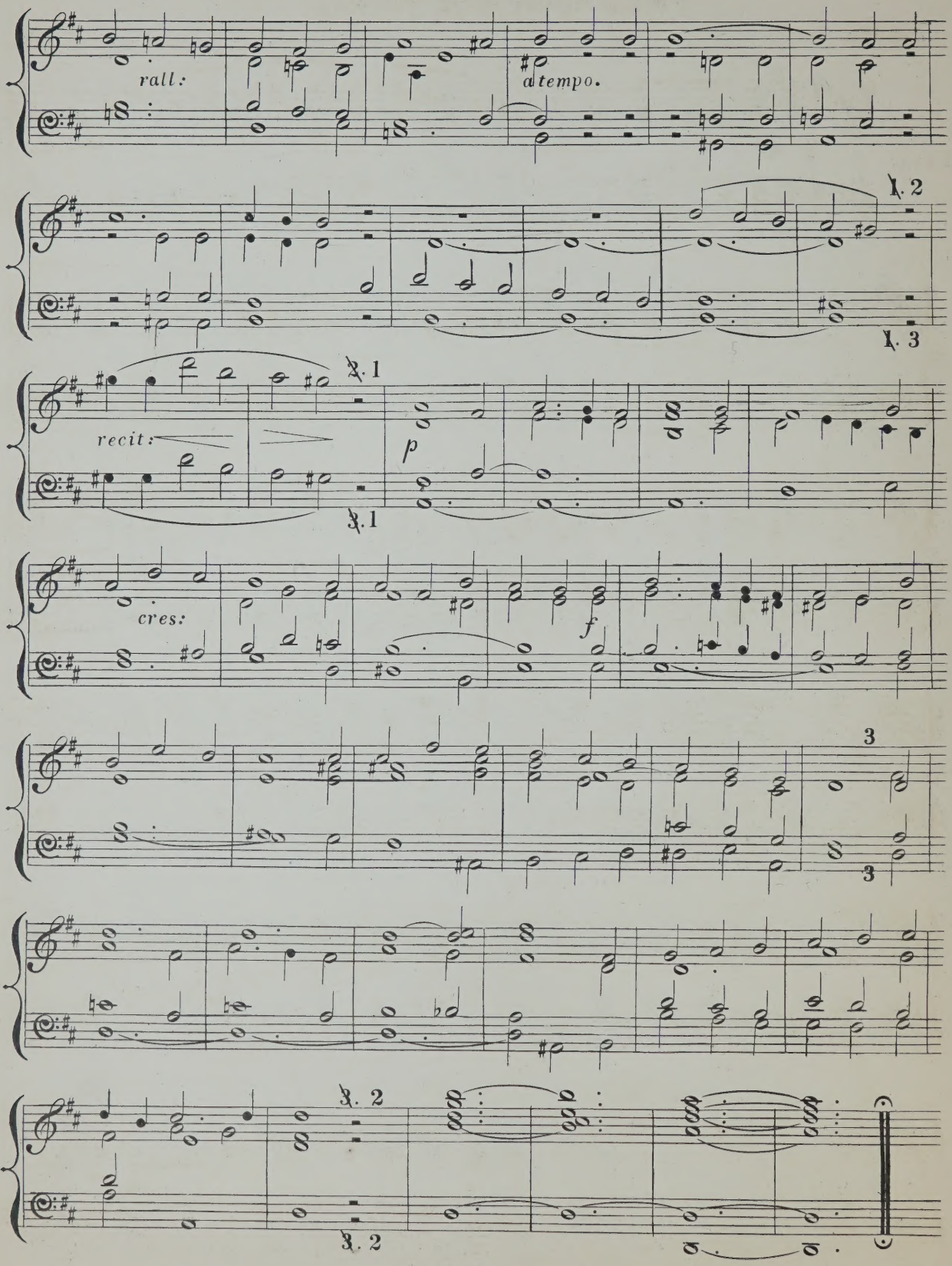


"I WILL ALWAY GIVE THANKS".

ANTHEM.

J. BAPTISTE CALKIN.

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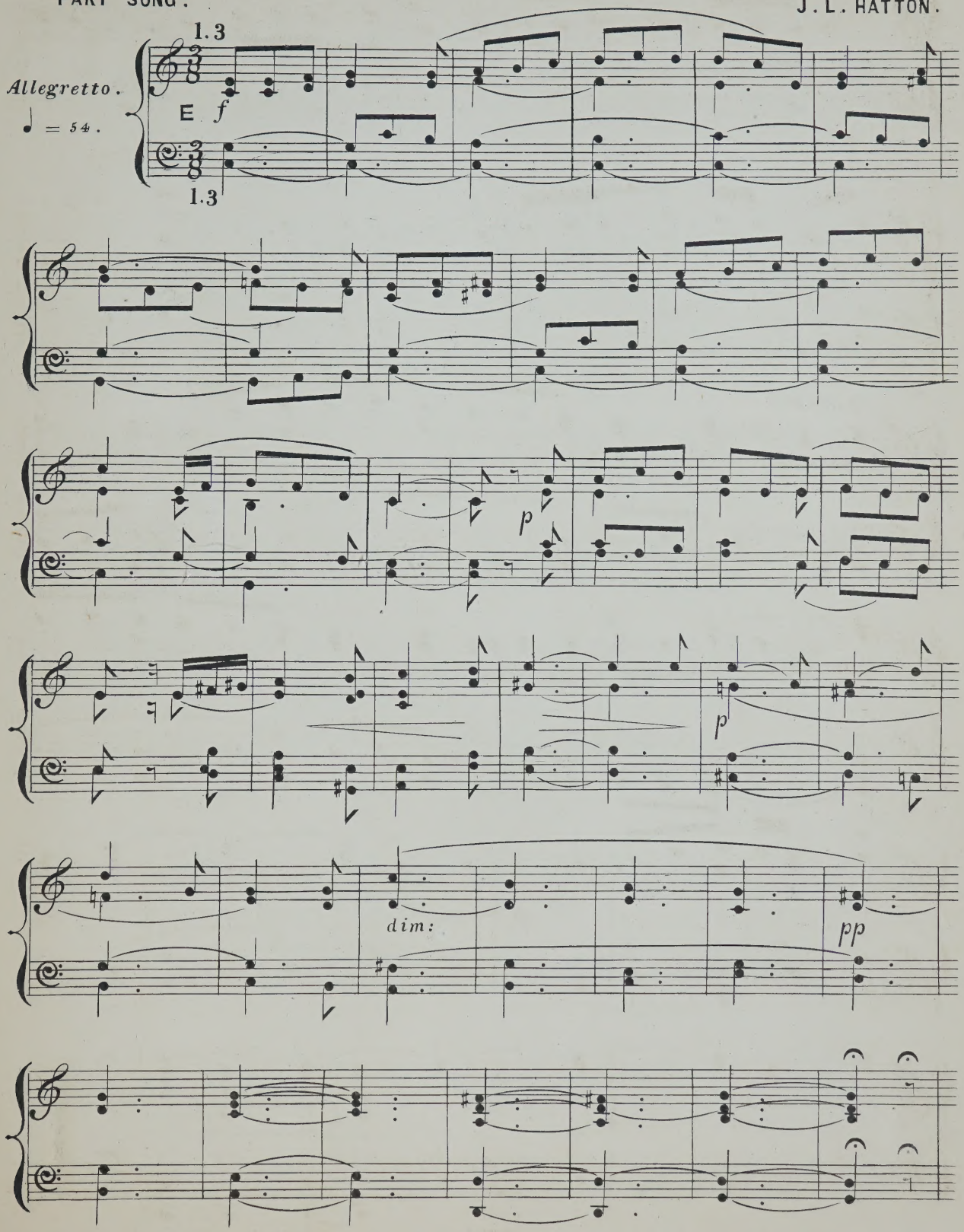
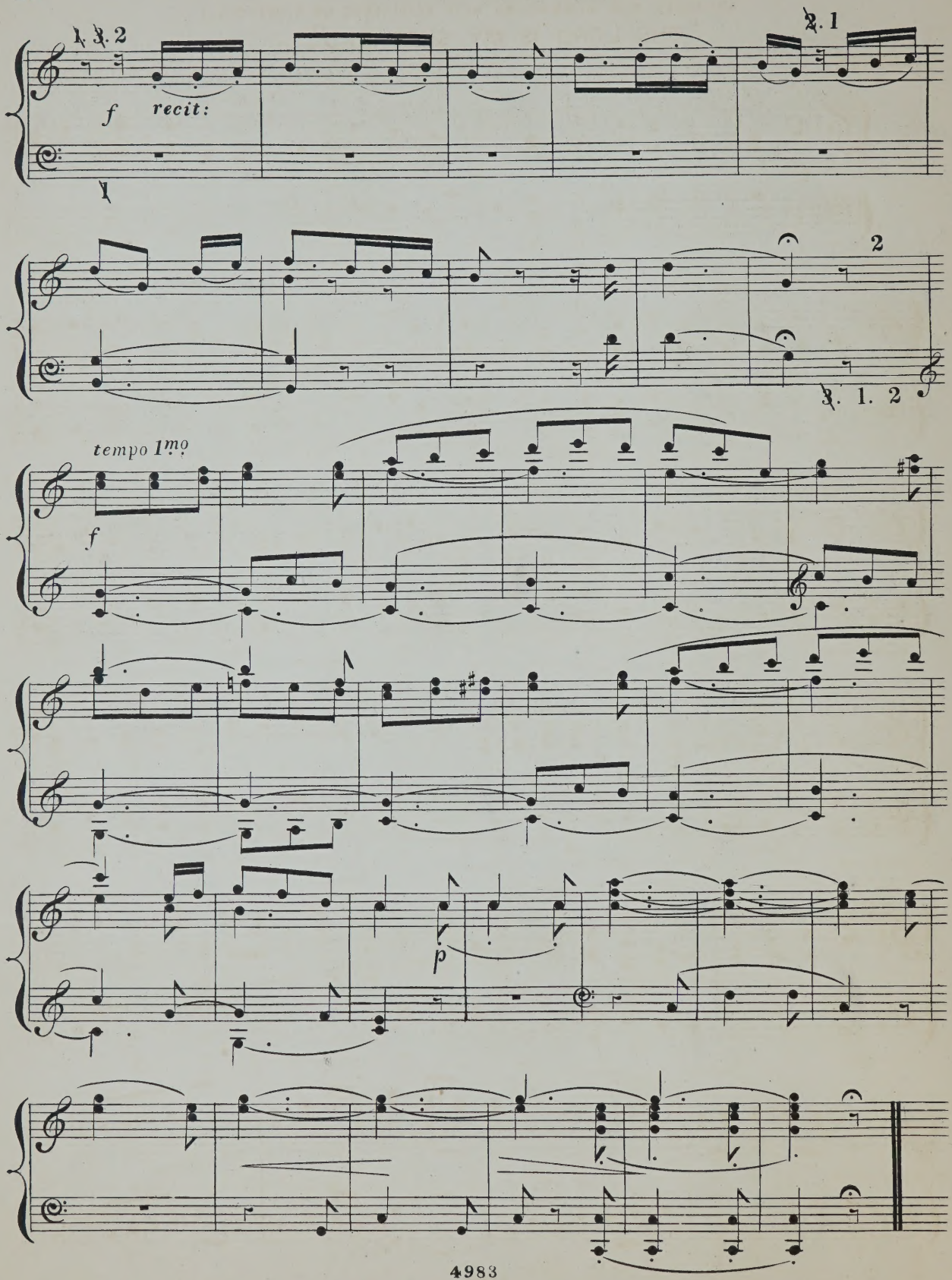
"THE PEARL DIVERS".

PART SONG.

J. L. HATTON.




1. 3. 2
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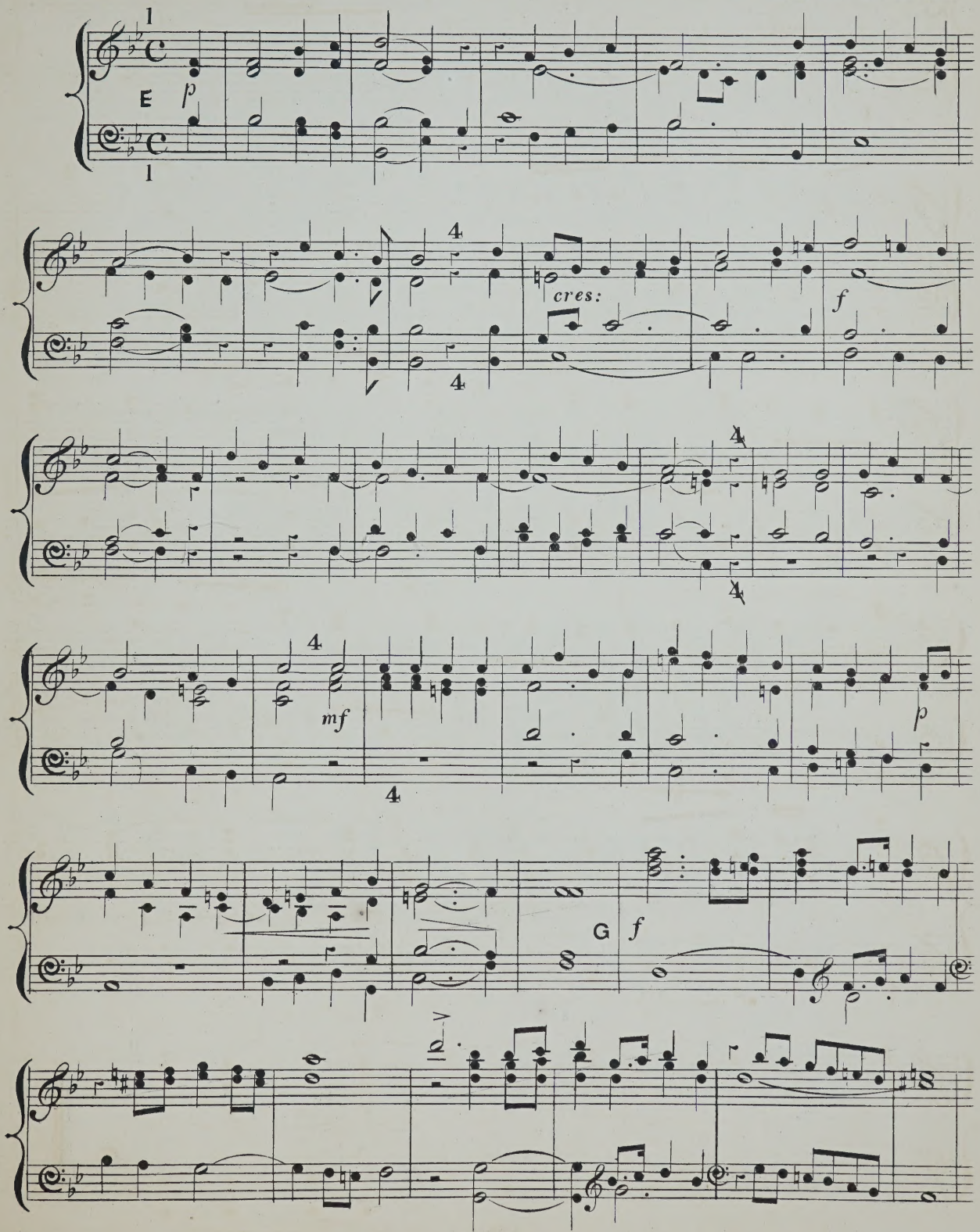
SECTION 4.

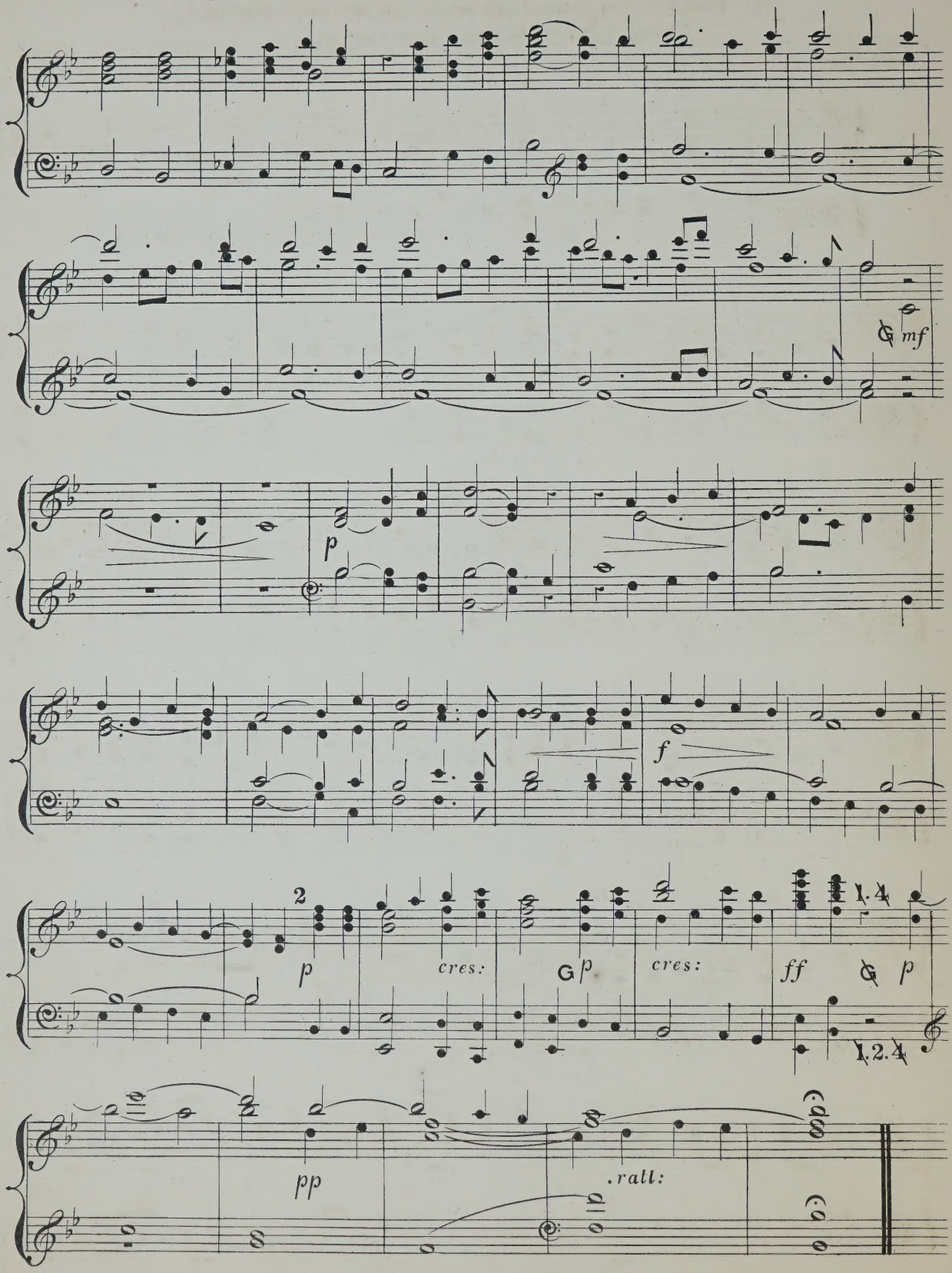
(ARRANGED FOR HARMONIUMS WITH FOUR SETS OF VIBRATORS.)

"THE LORD IS MY SHEPHERD".

ANTHEM.

G. A. MACFARREN.

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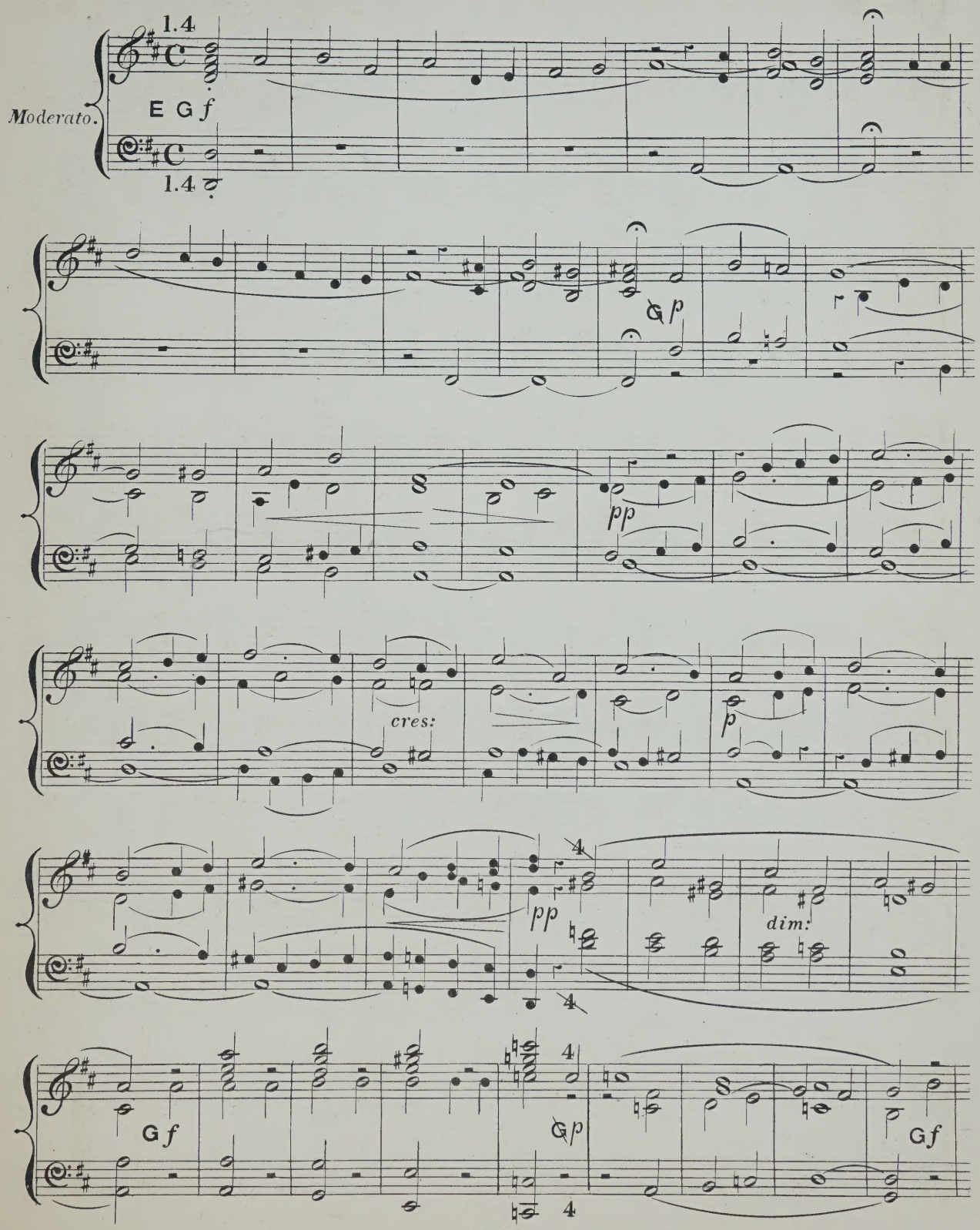
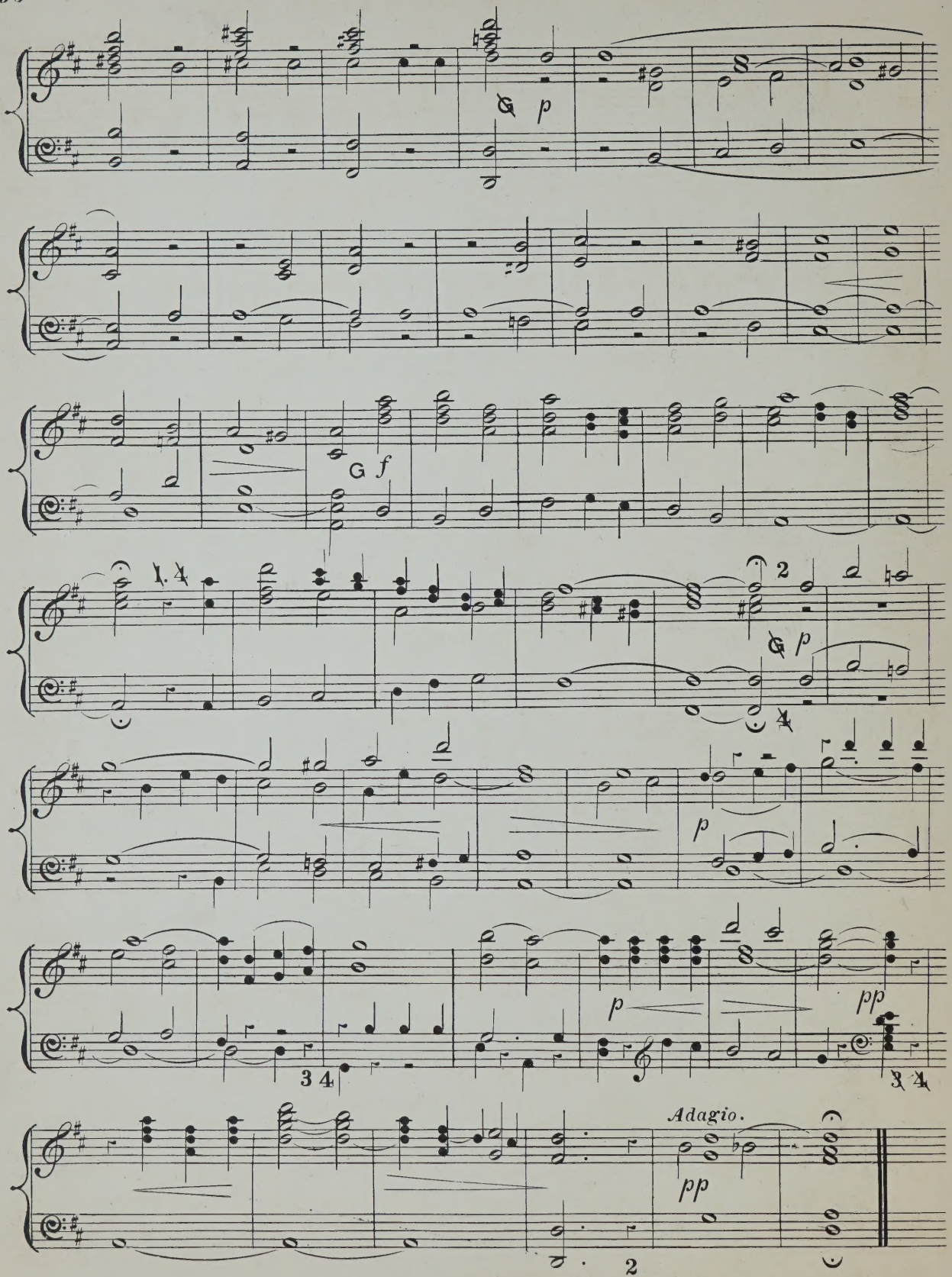
"IN THEE, O LORD, HAVE I PUT MY TRUST."

ANTHEM.

BERTHOLD TOURS.

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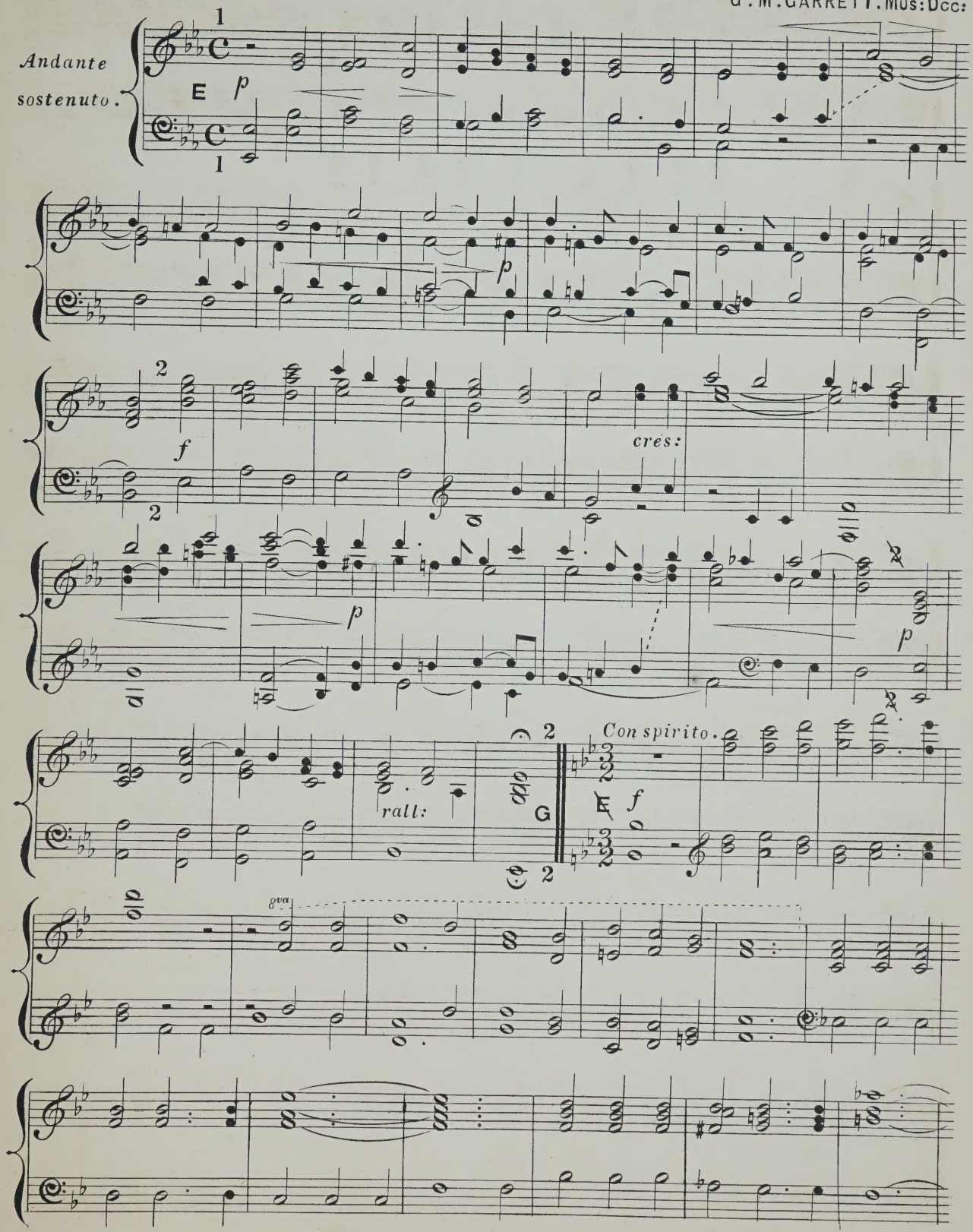
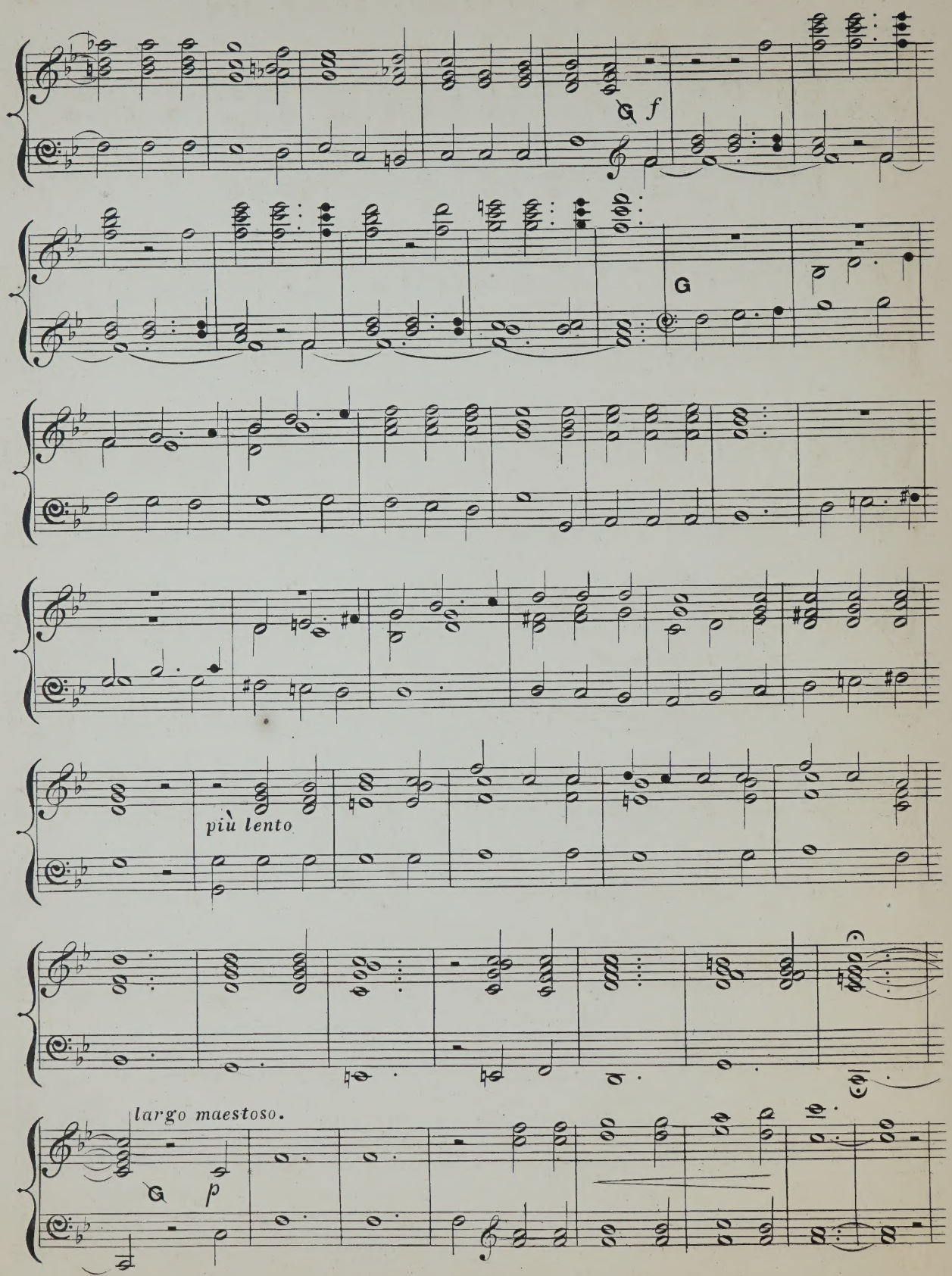
ANTHEM.

G. M. GARRETT. Mus: Doc:

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più lento
largo maestoso.
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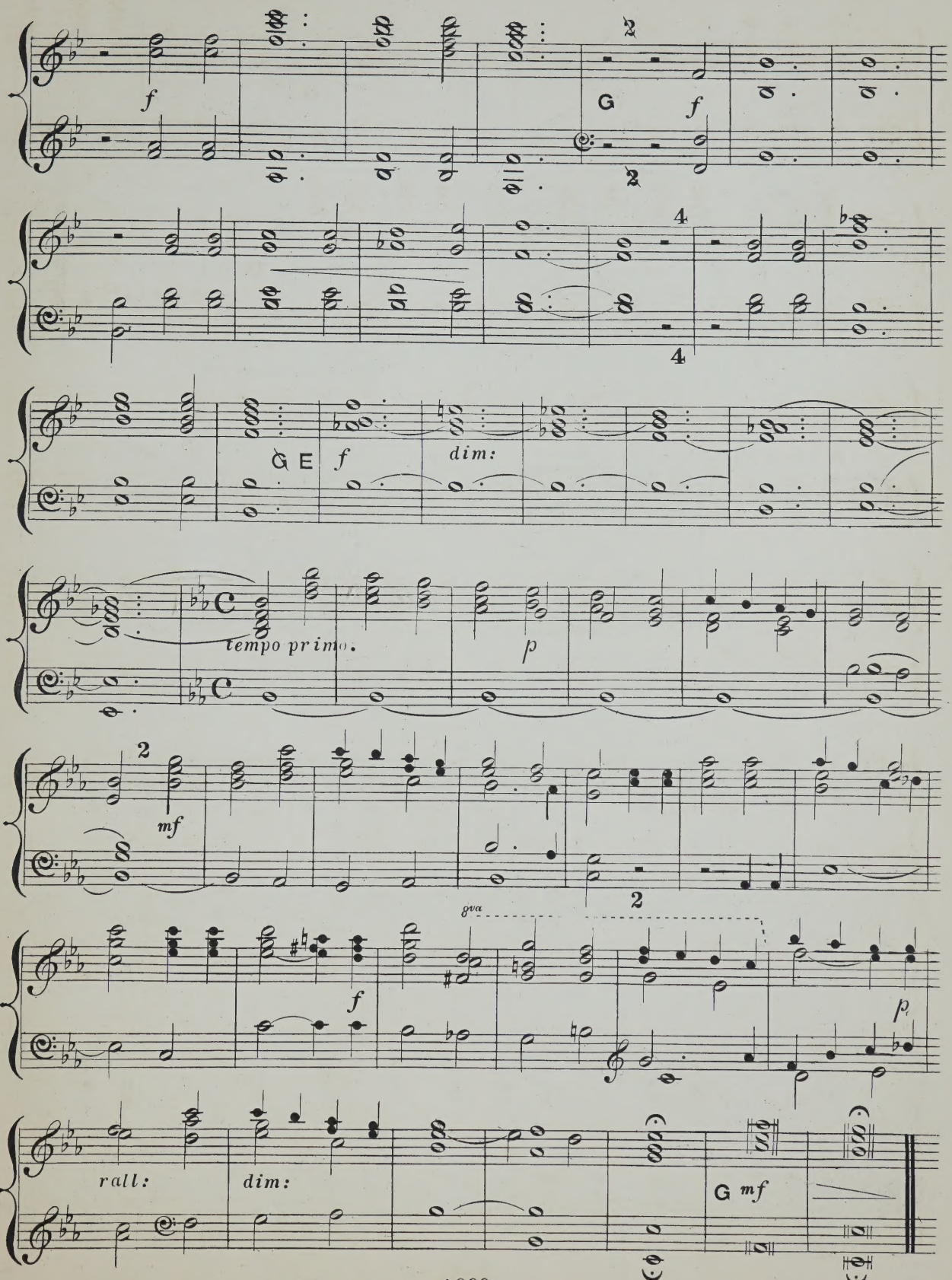
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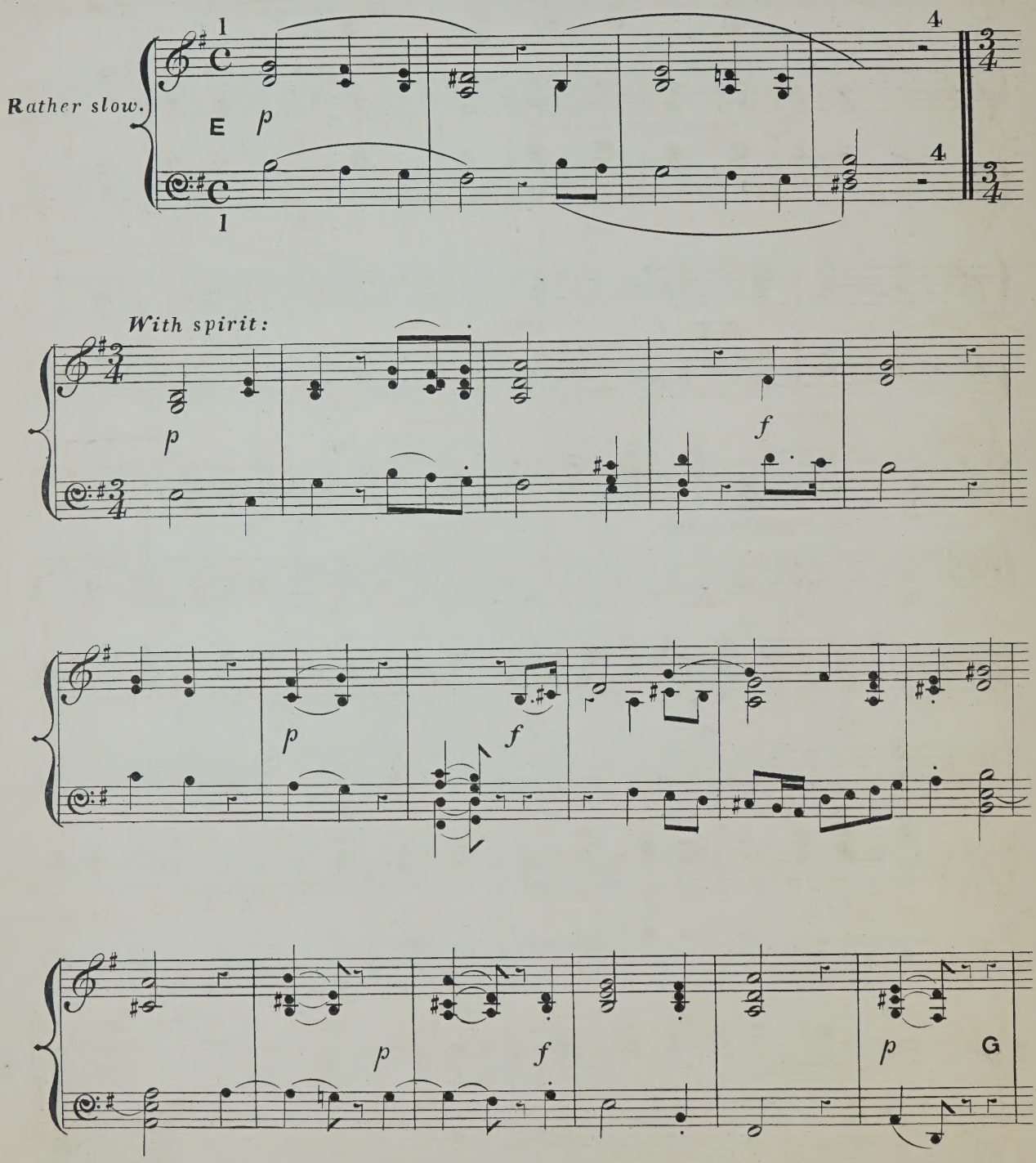
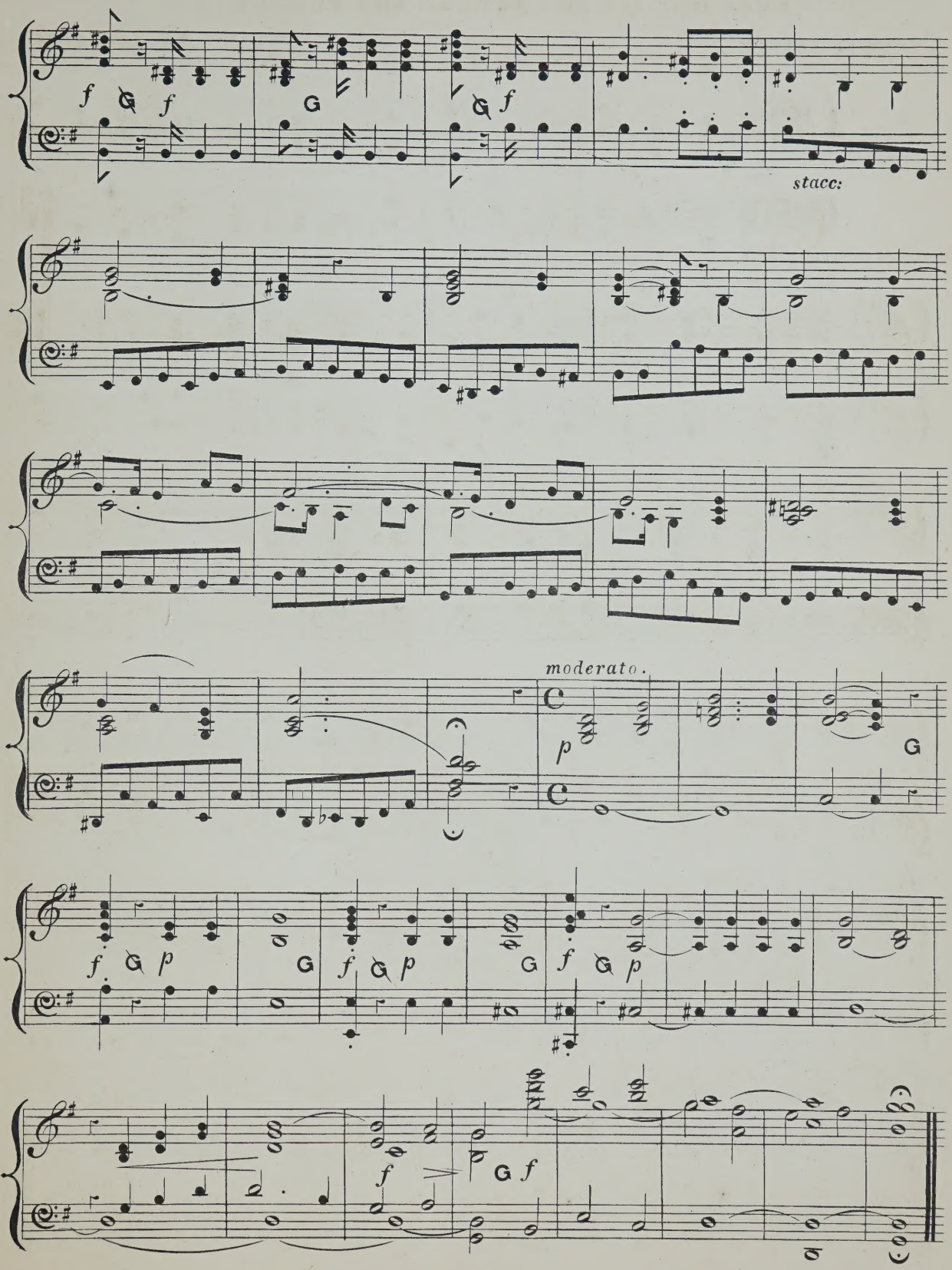
"STRENGTHEN YE THE WEAK HANDS."

"TRIO FROM "THE WILDERNESS."

SIR JOHN GOSS.

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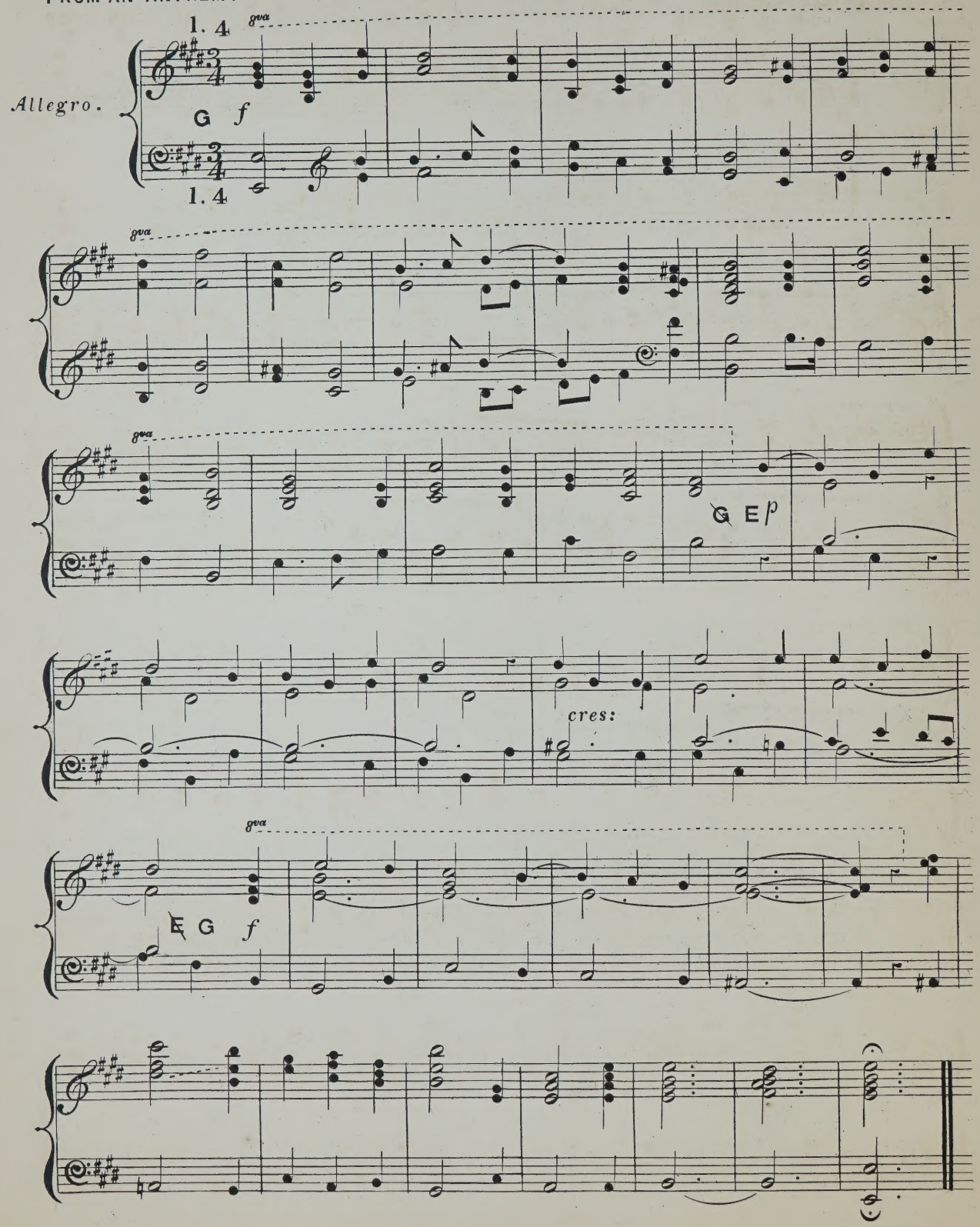
moderato.

"FEAR NOT, O LAND, BE GLAD AND REJOICE".

FROM AN ANTHEM.

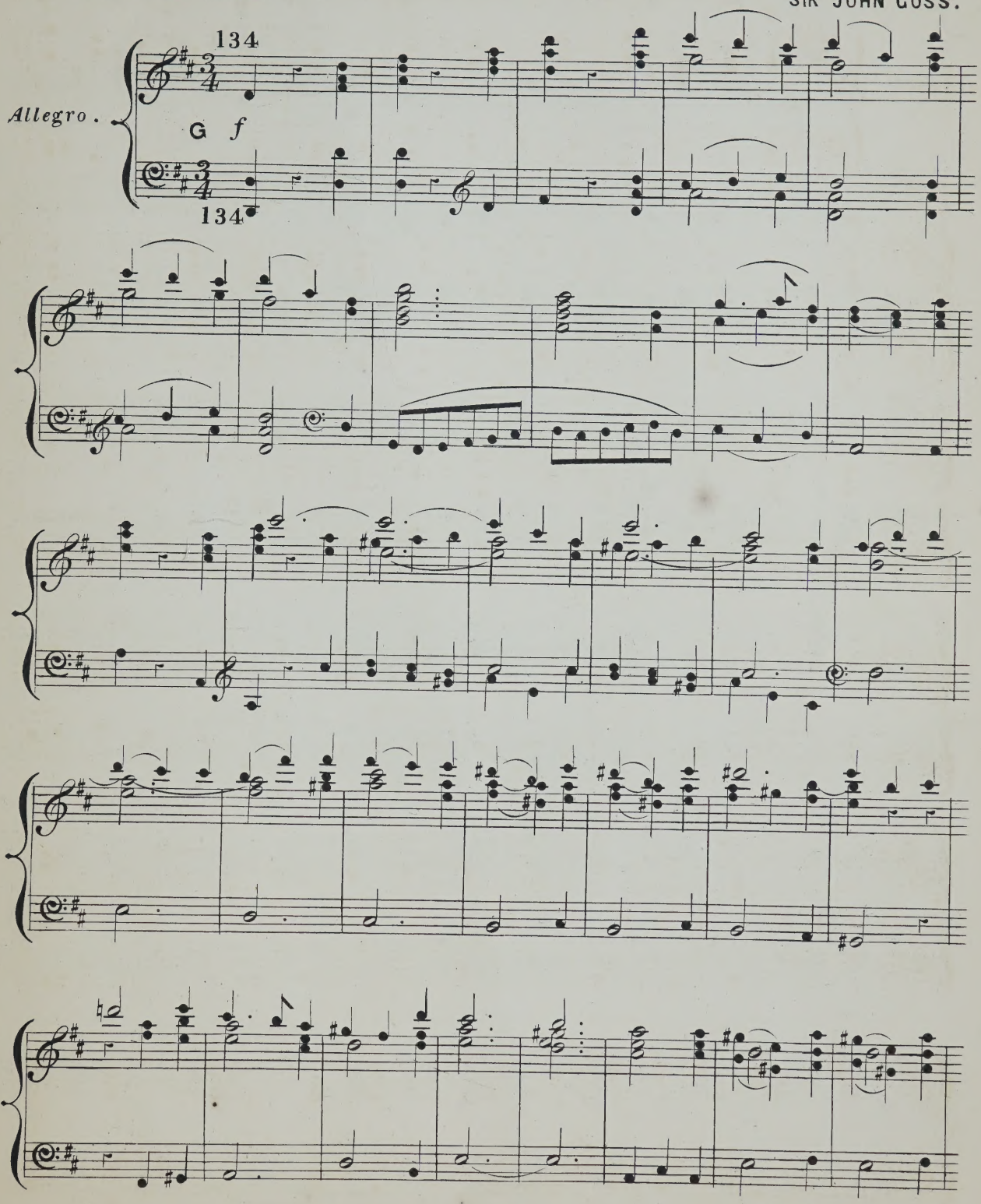
SIR JOHN GOSS.

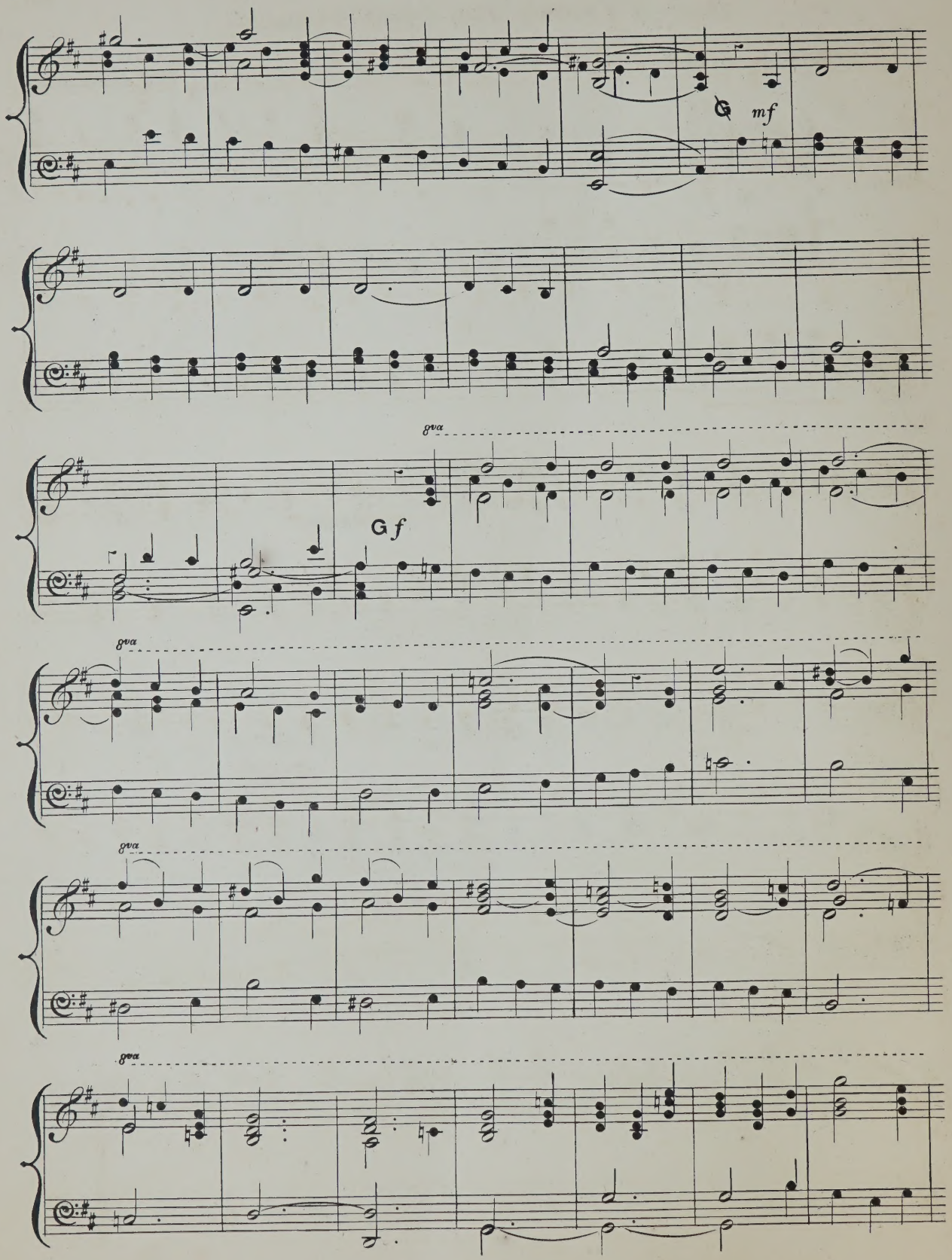


"BEHOLD I BRING YOU GOOD TIDINGS".

CHRISTMAS ANTHEM.

SIR JOHN GOSS.

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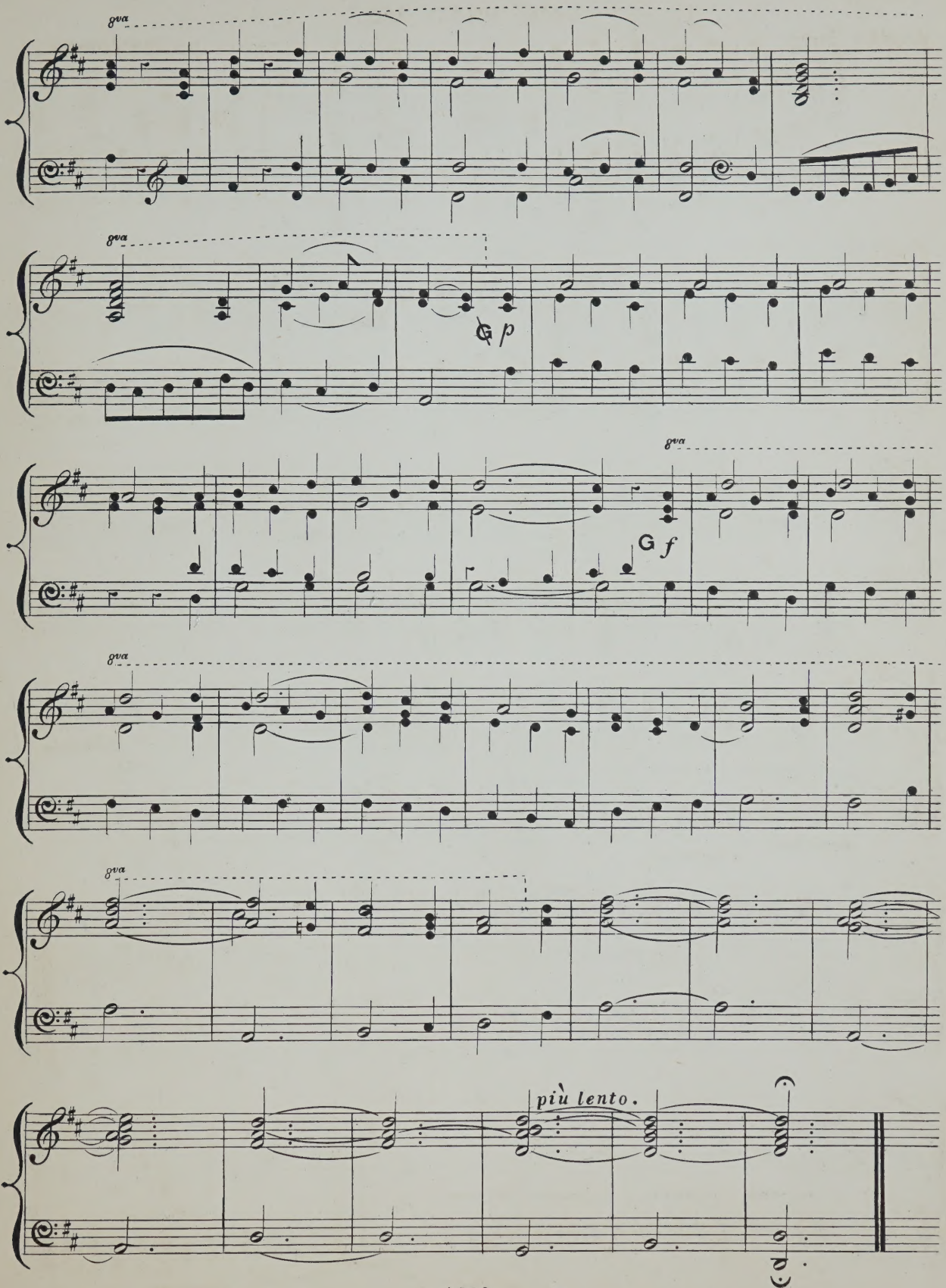
8va
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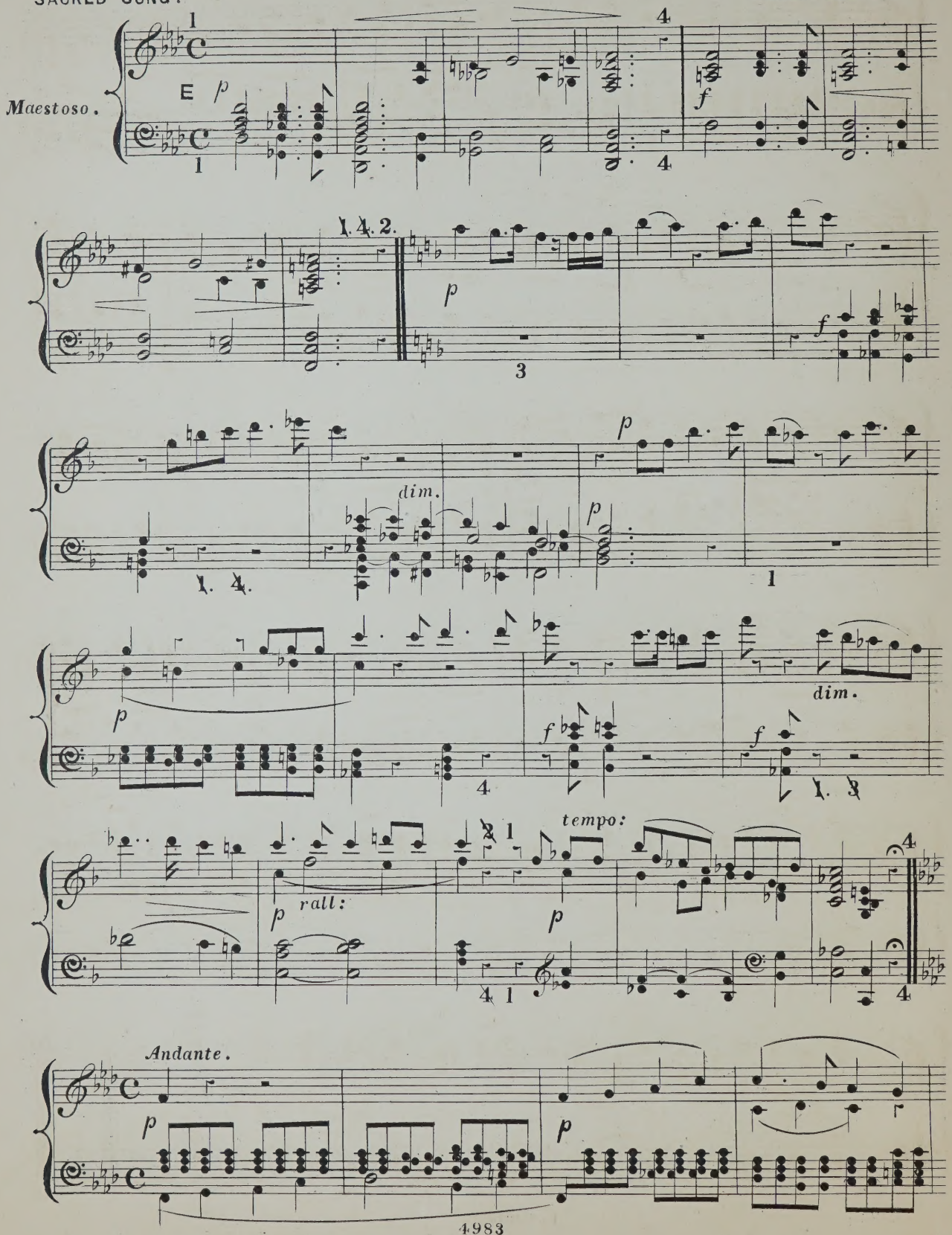
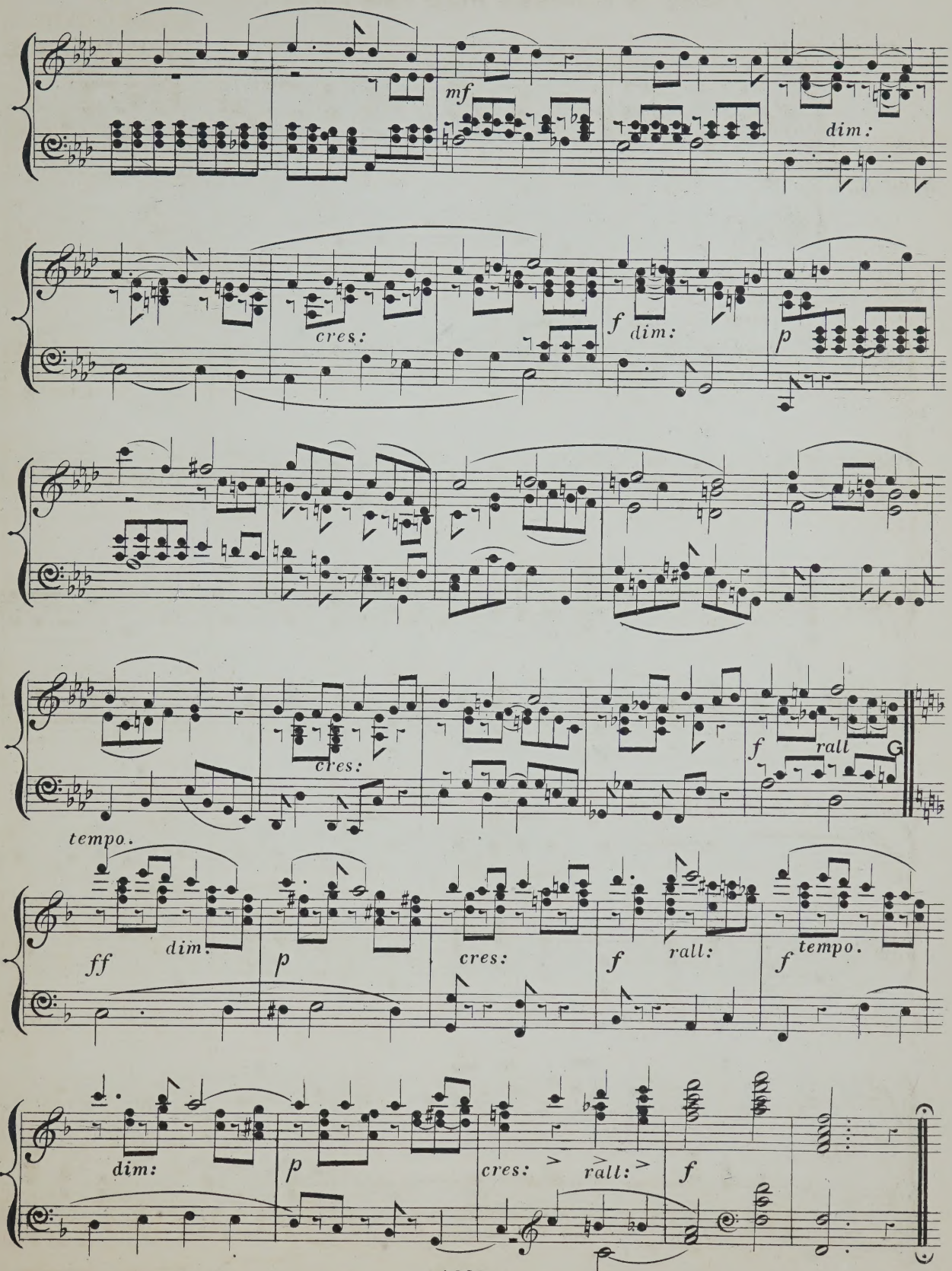
più lento.

"COME UNTO ME."

SACRED SONG.

WILLEM COENEN.

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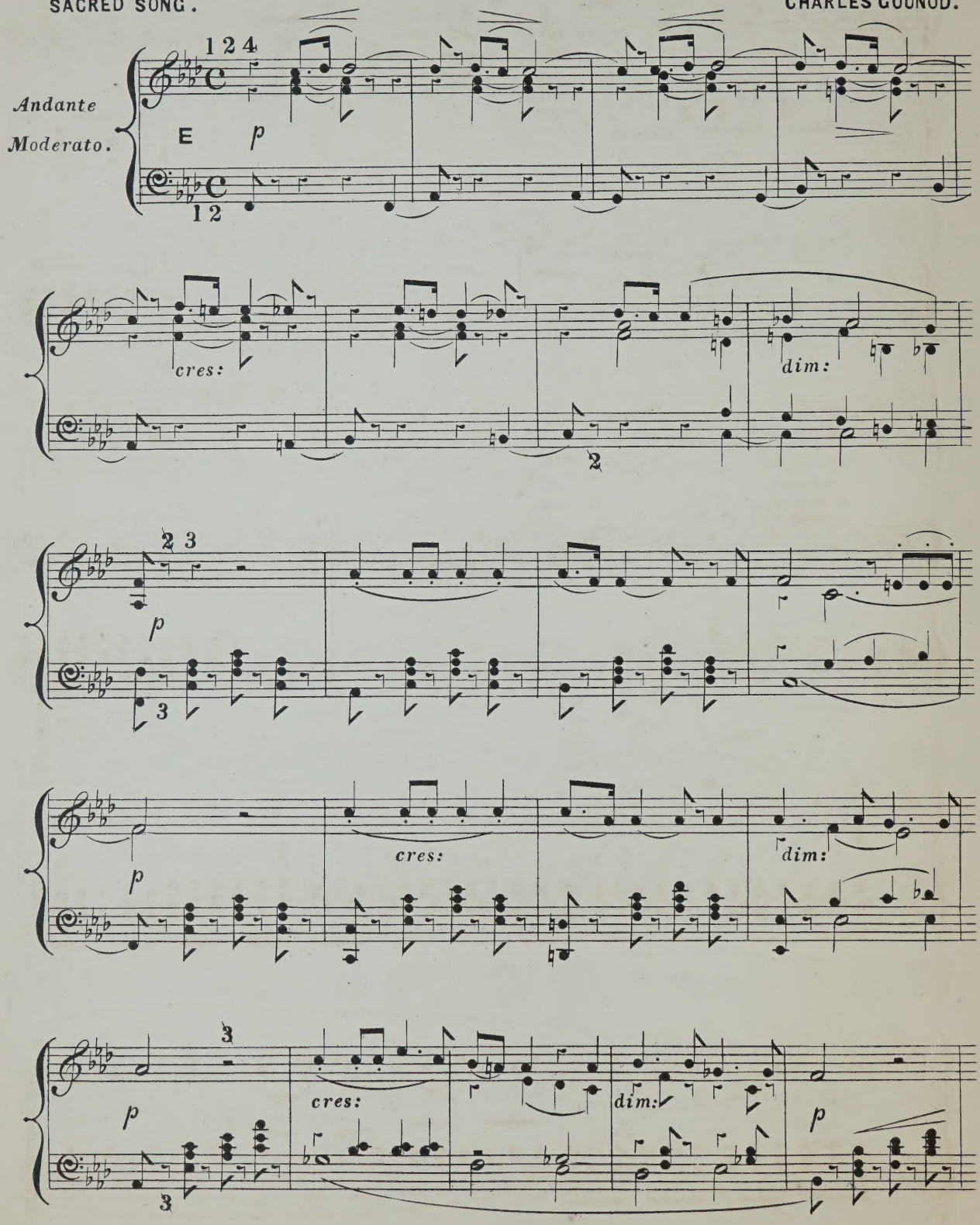
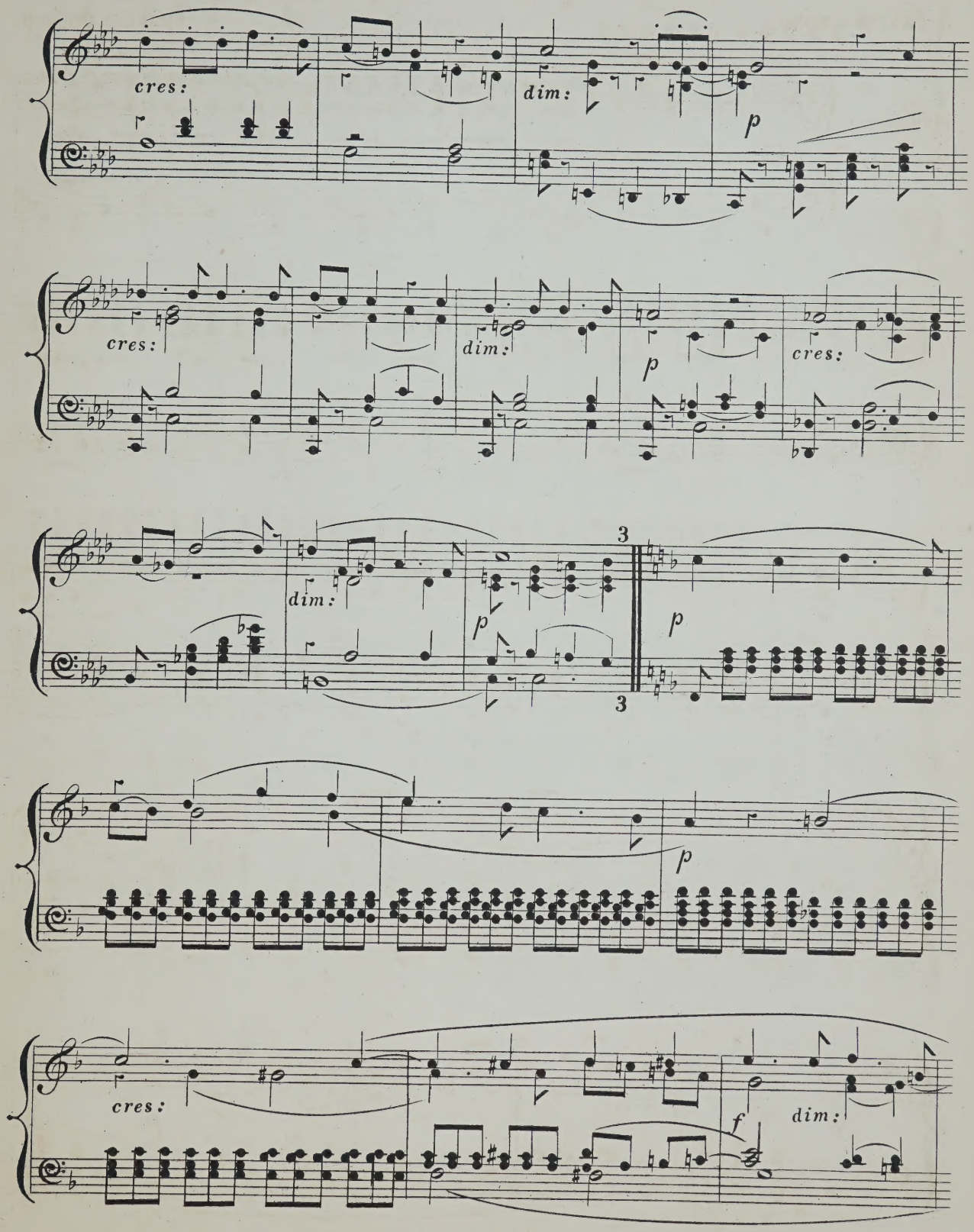
"THERE IS A GREEN HILL FAR AWAY".

SACRED SONG. CHARLES GOUNOD.

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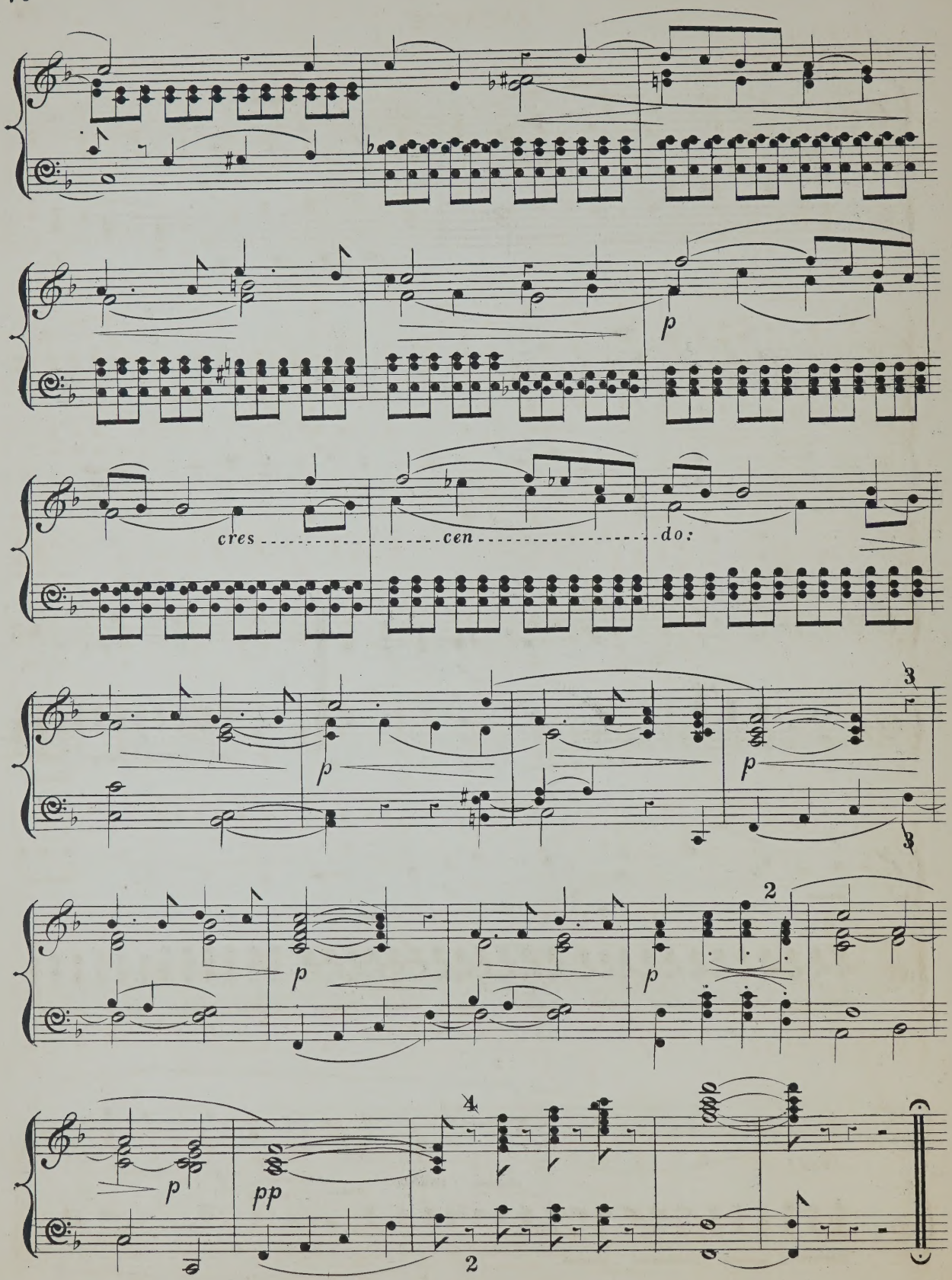
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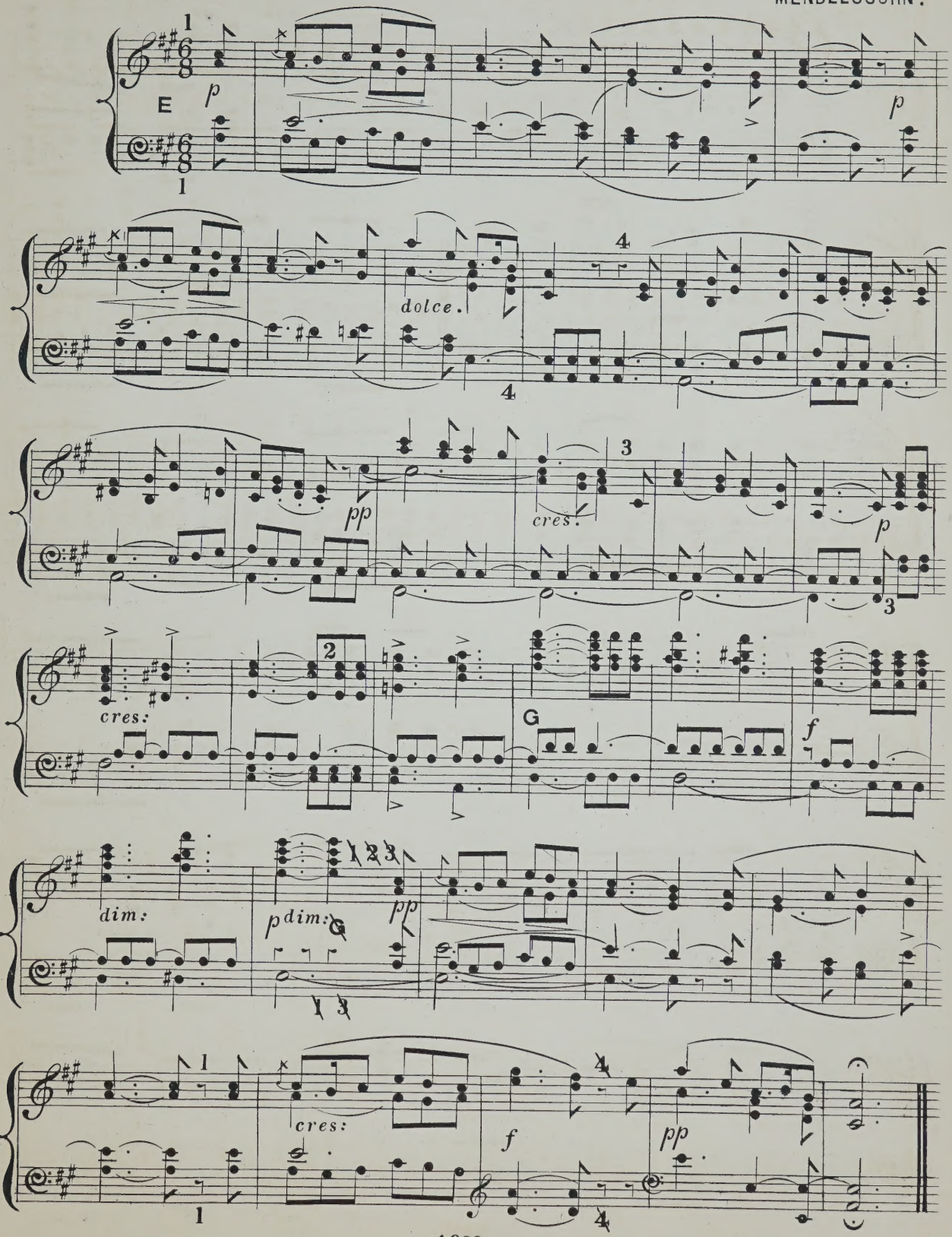
FROM THE
"SON & STRANGER".

ANDANTE.

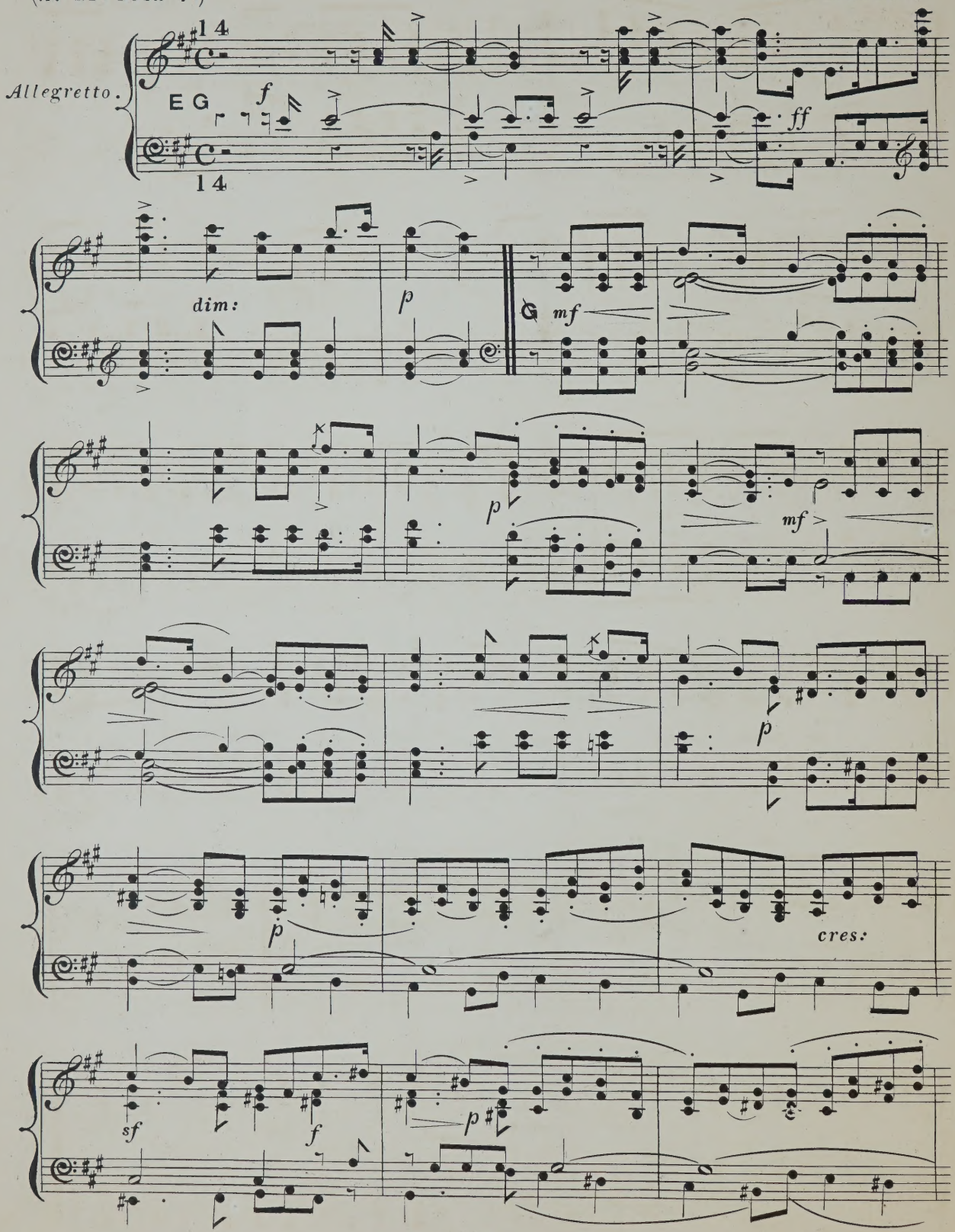
MENDELSSOHN.

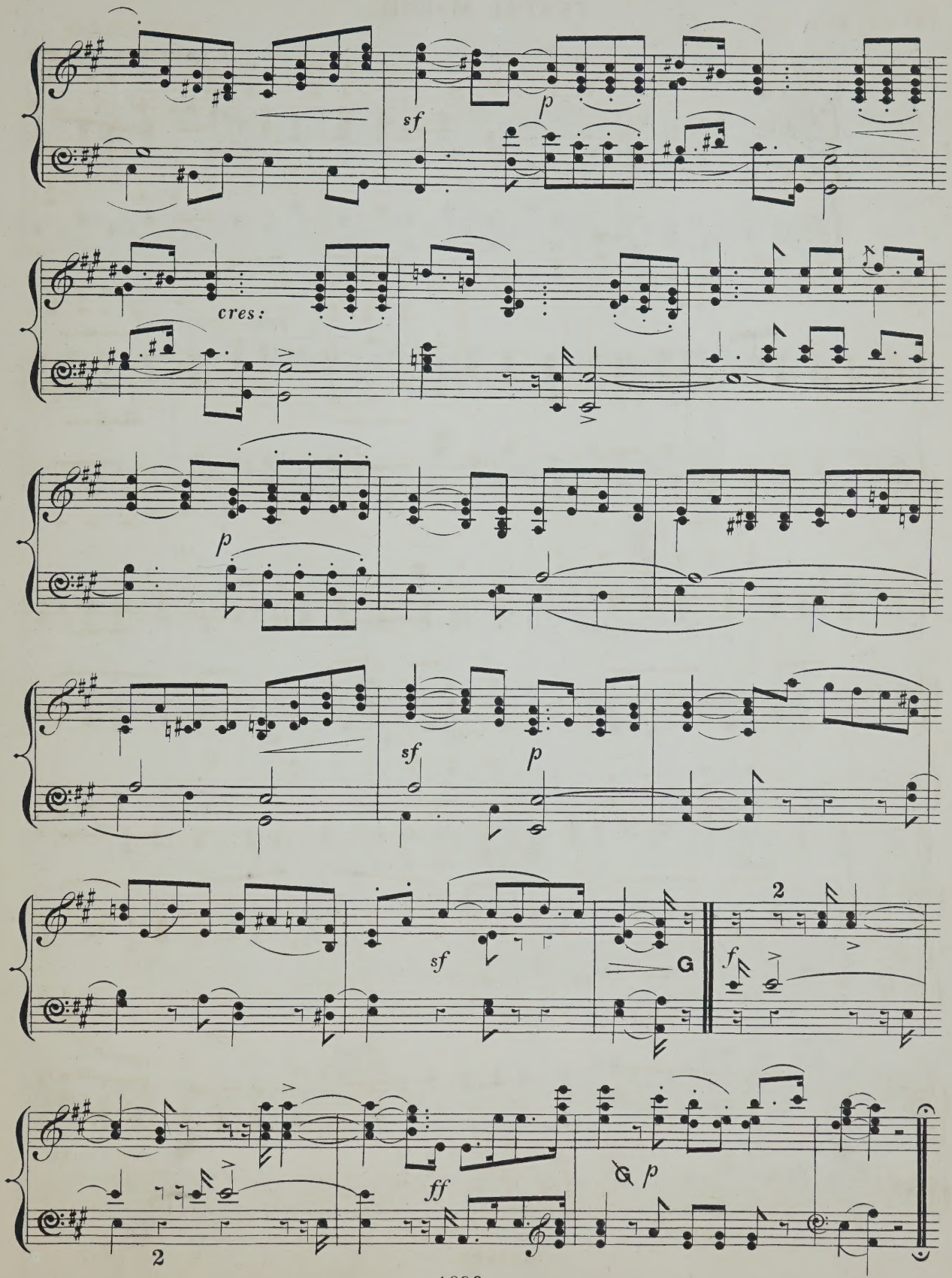


"SONGS WITHOUT WORDS."

(No 41. BOOK 7.)

MENDELSSOHN.

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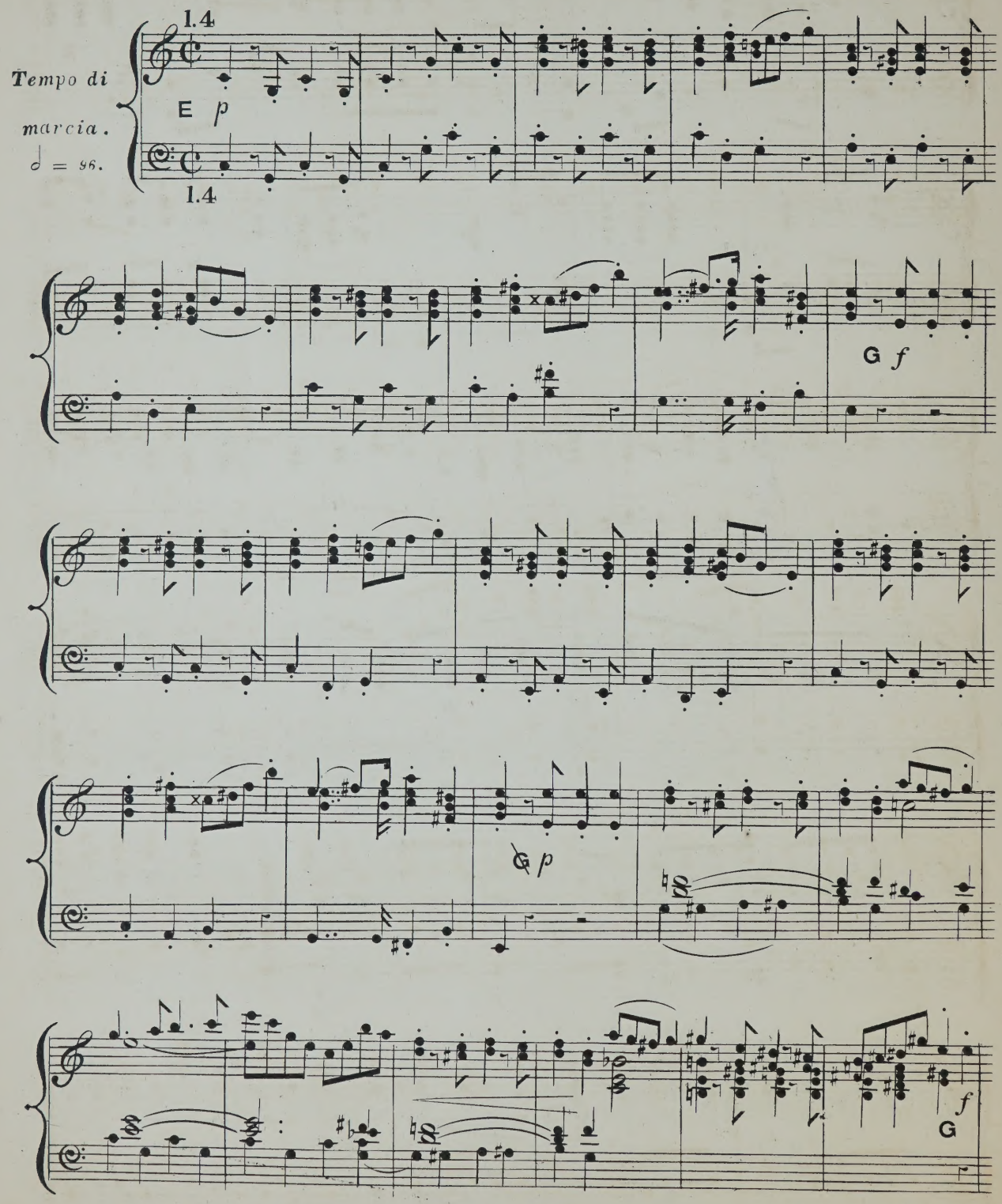
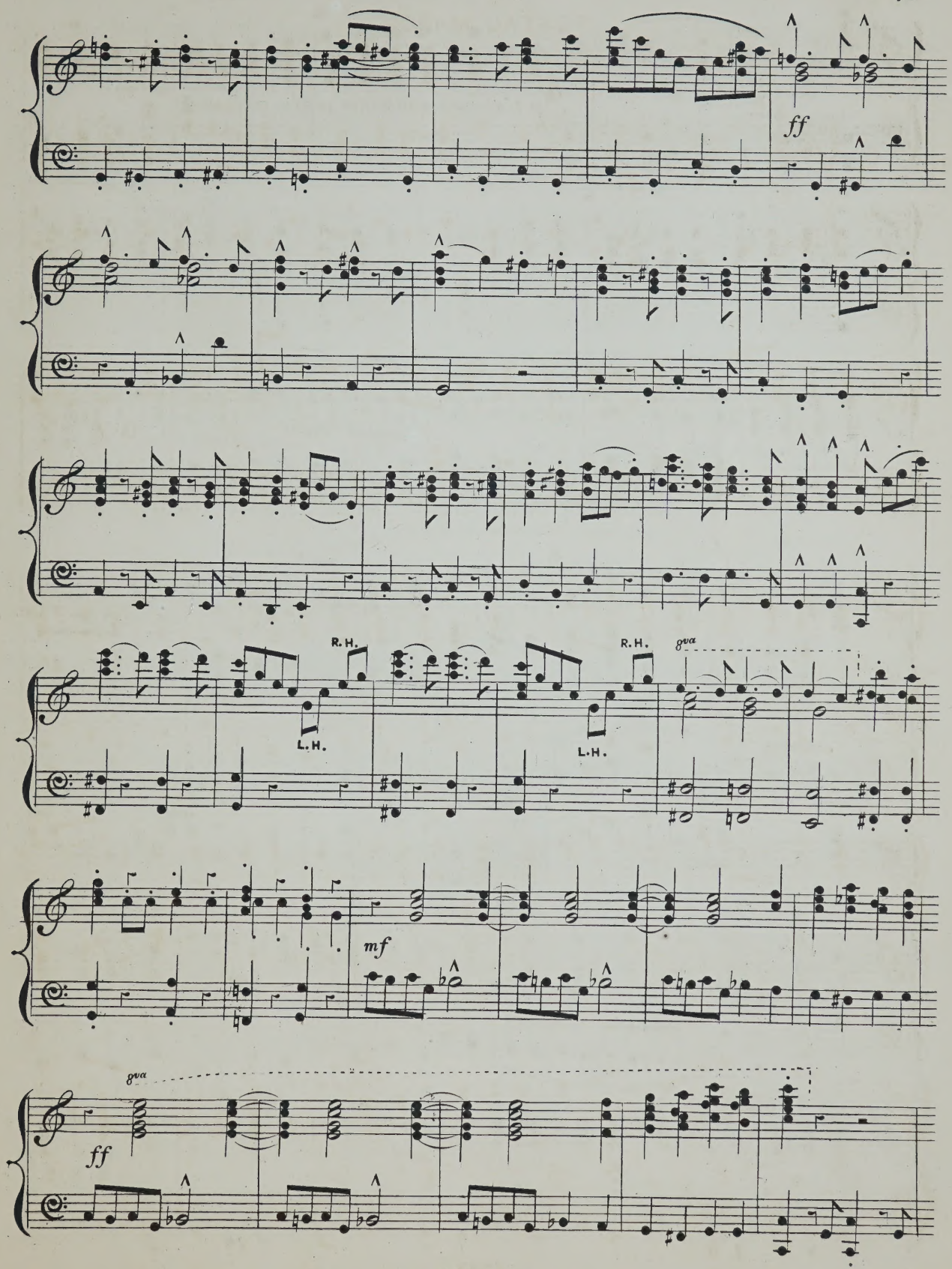
FESTAL MARCH.

J. BAPTISTE CALKIN.

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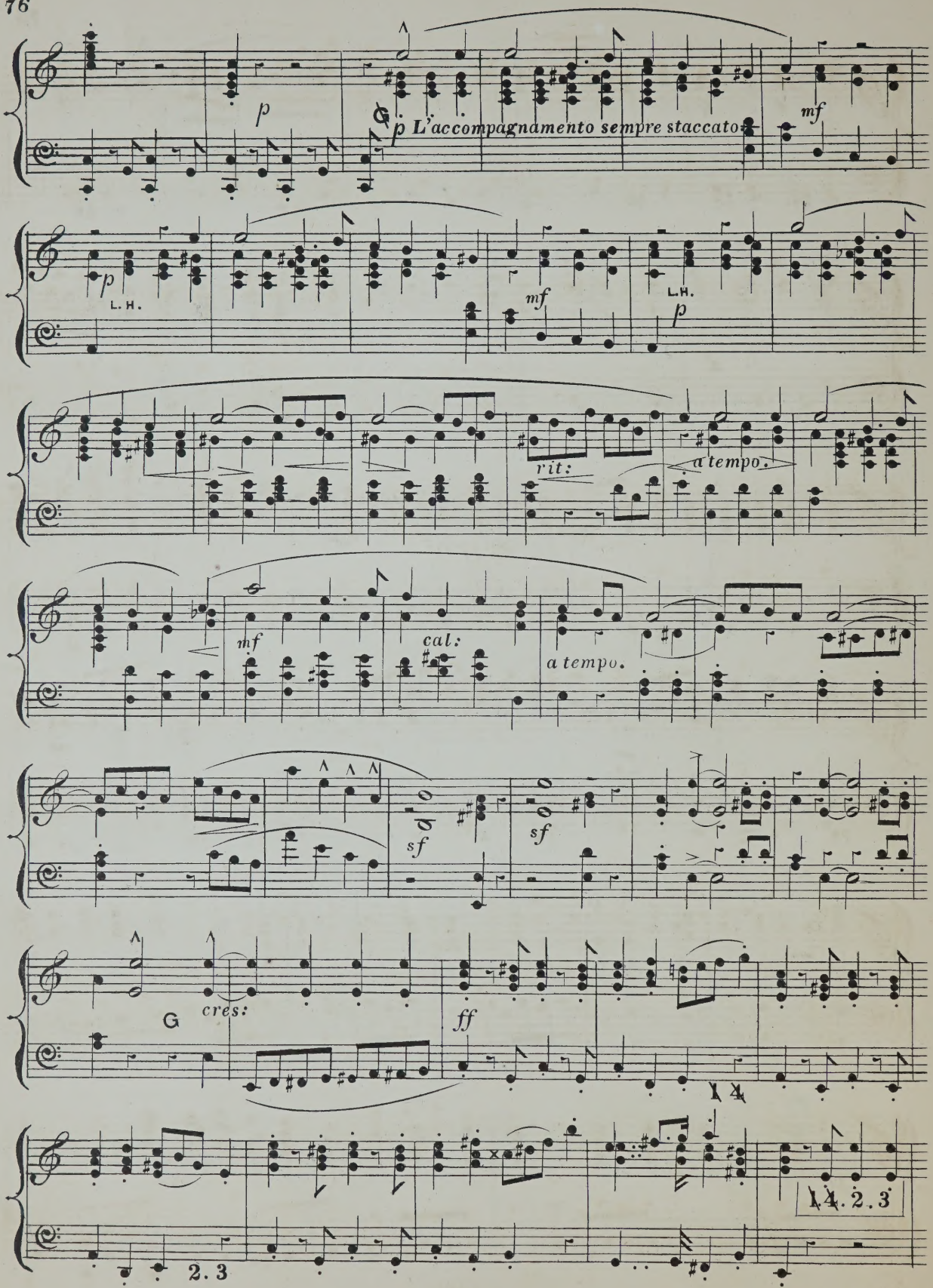
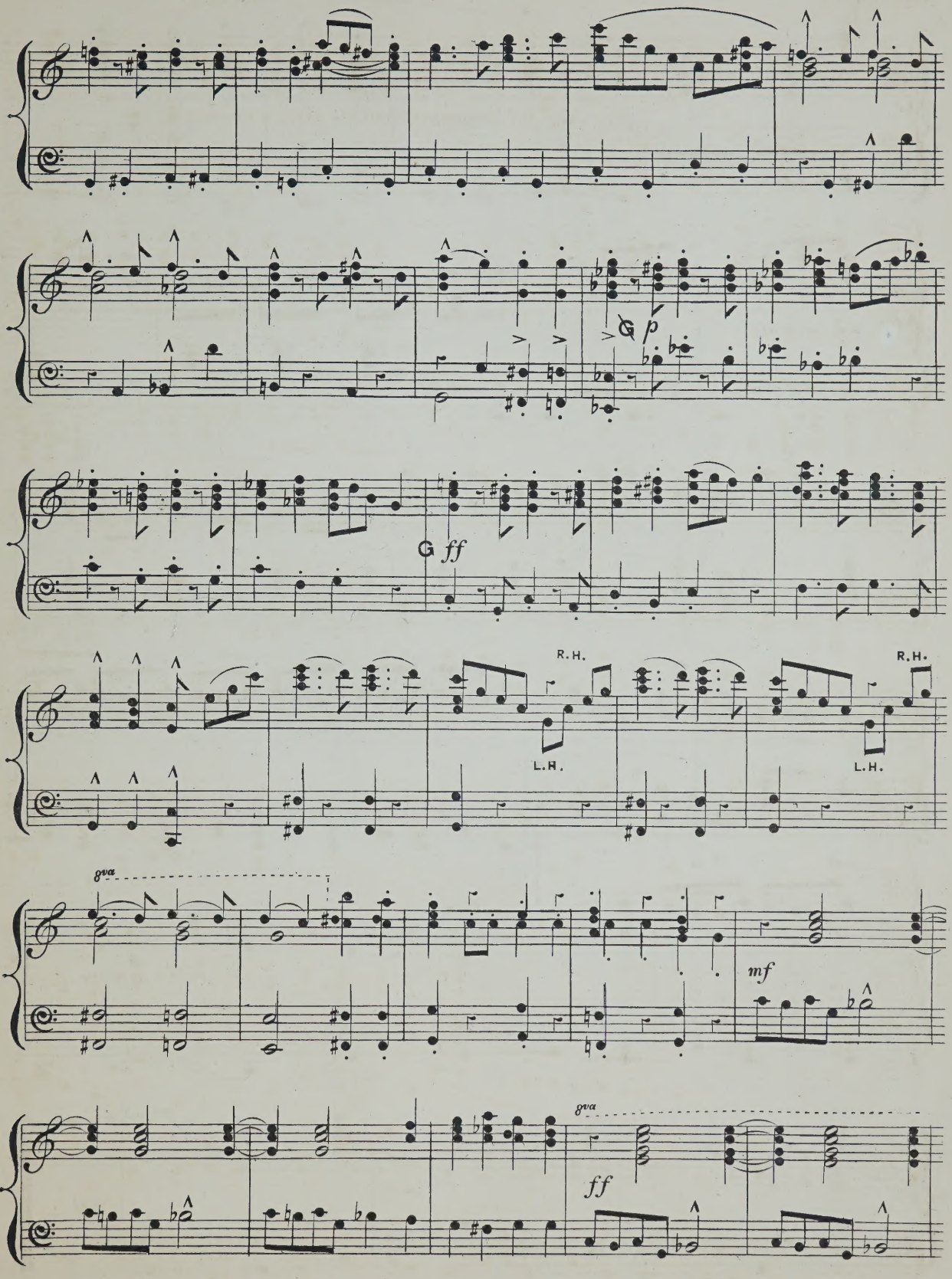
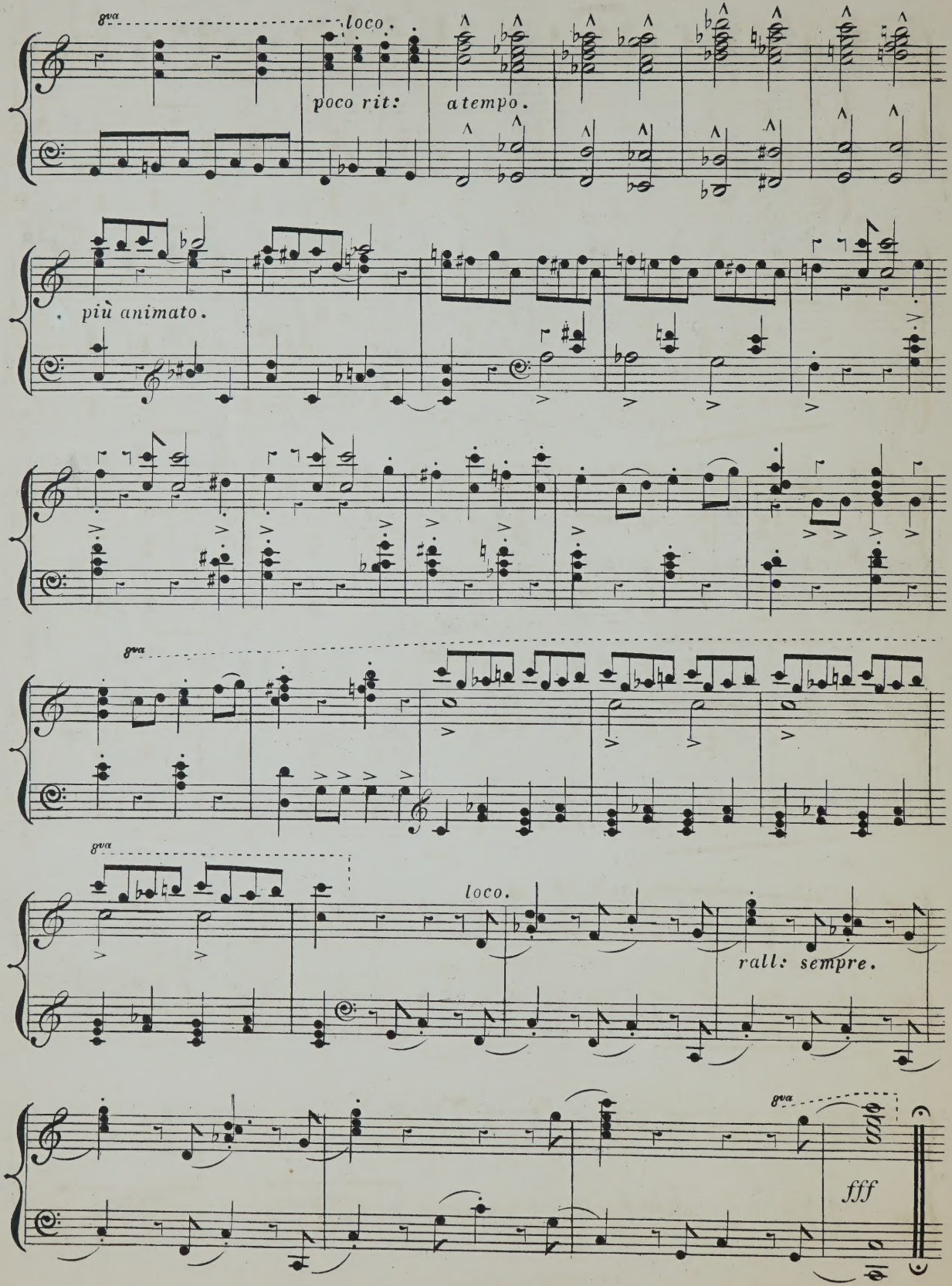
R.H.
L.H.
R.H.
L.H.
8va
mf
8va
ff


p
p L'accompagnamento sempre staccato
mf
p
L.H.
mf
L.H.
p
rit:
a tempo.
mf
cal:
a tempo.
sf
sf
G
cres:
ff
14
14.2.3
2.3

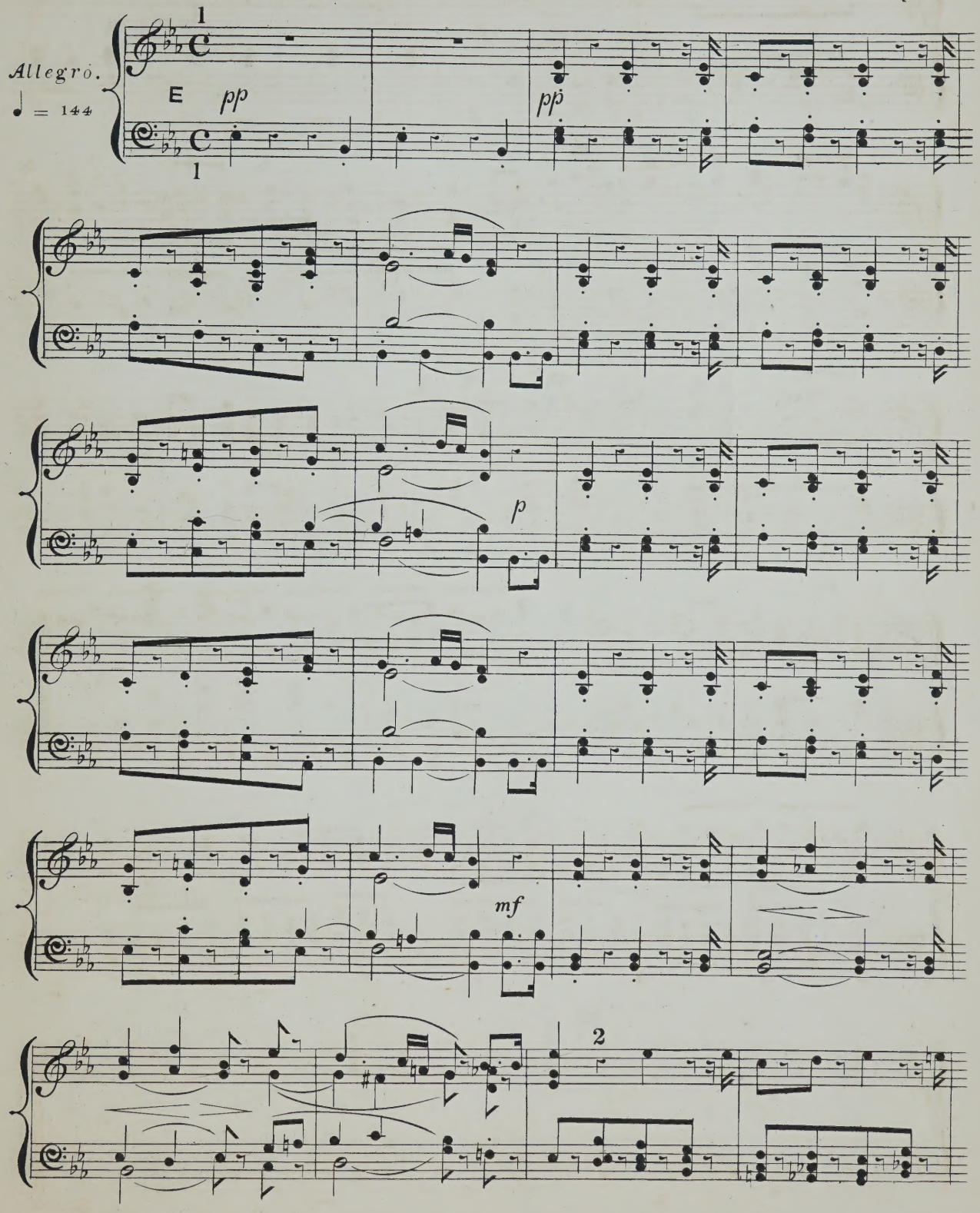

p
ff
R.H.
L.H.
R.H.
L.H.
8va
mf
8va
ff

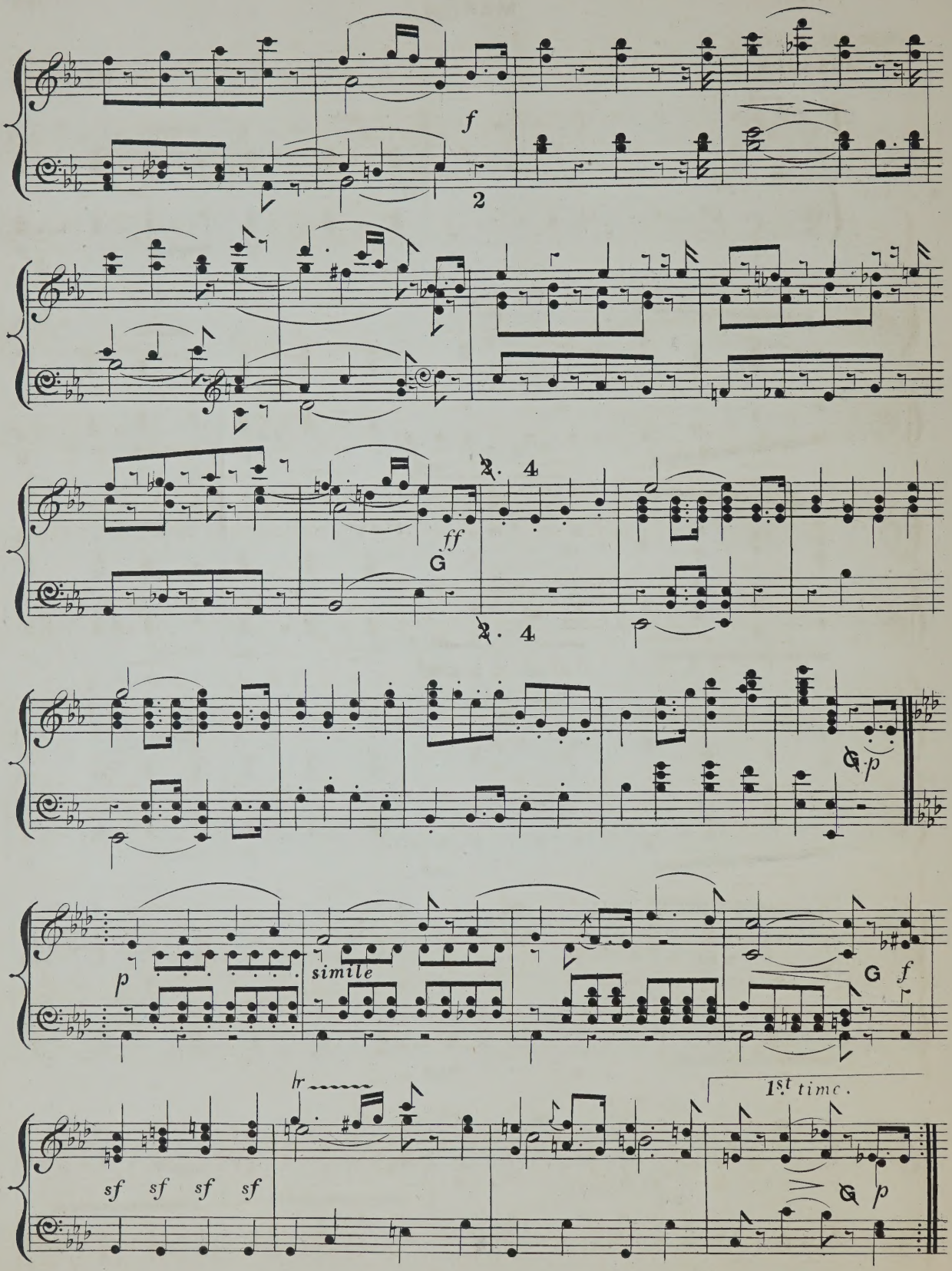

8va
loco.
poco rit:
a tempo.
più animato.
8va
8va
loco.
rall: sempre.
8va
fff

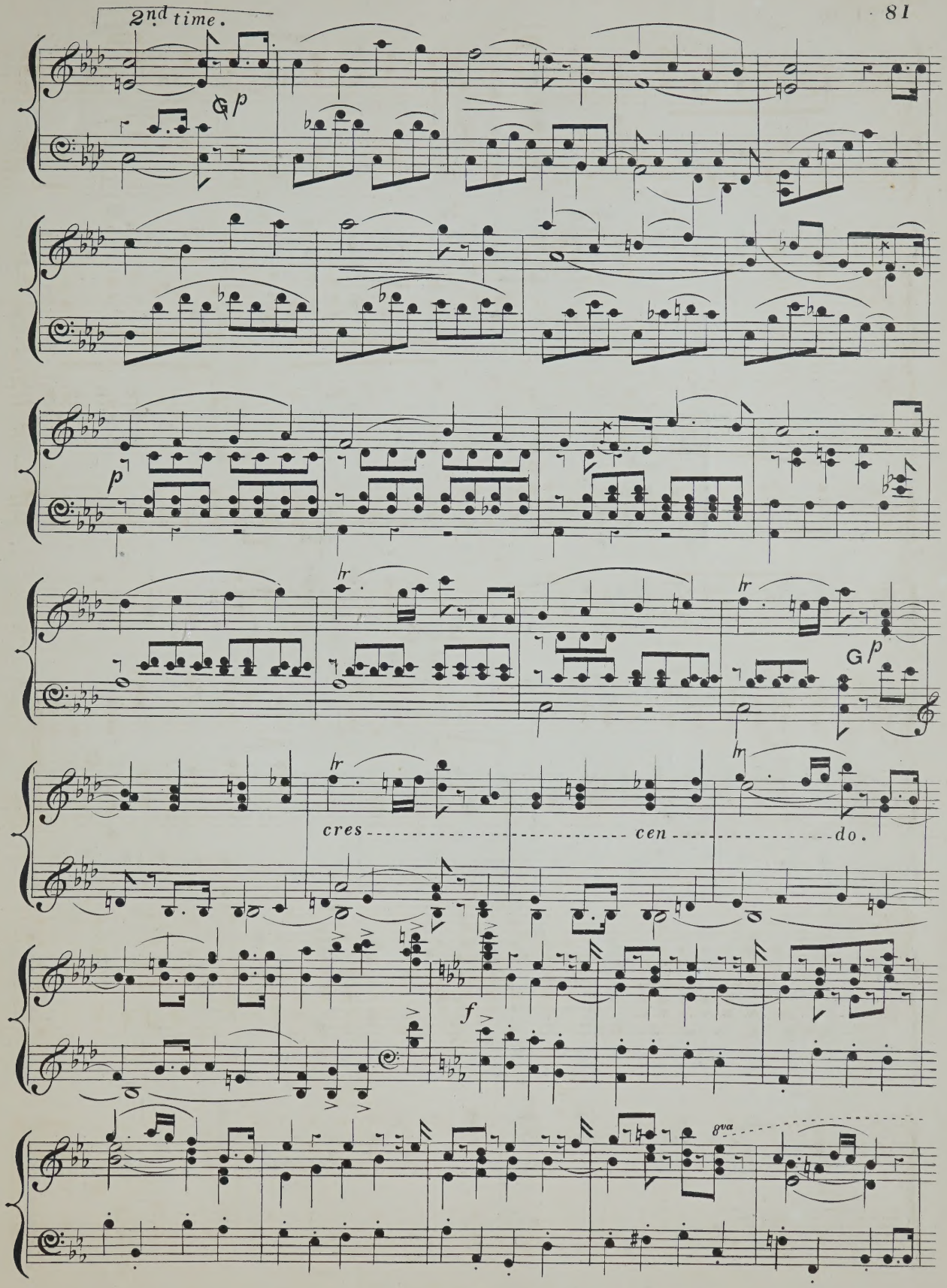
MARCH.

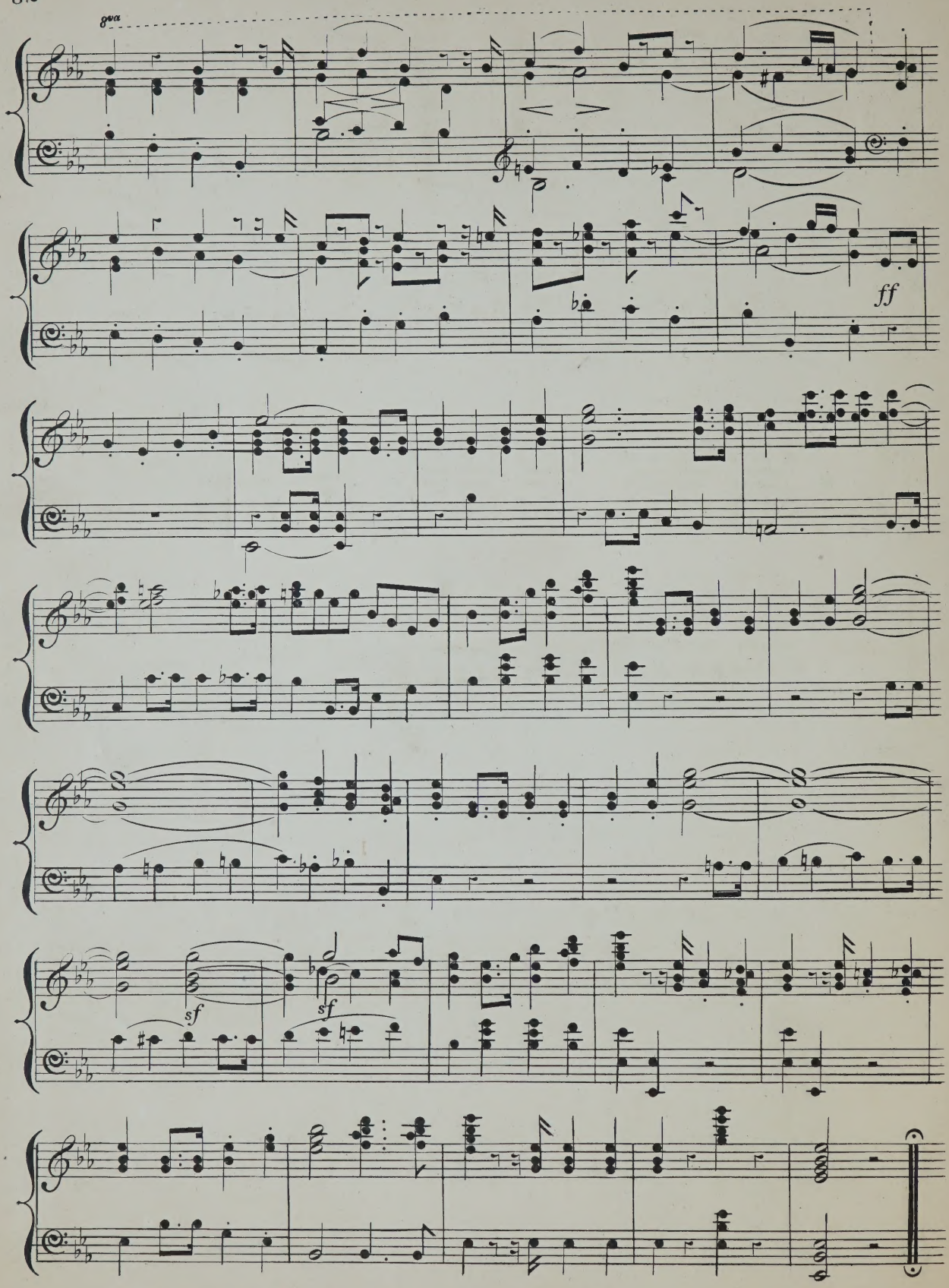
FROM THE ORATORIO "ABRAHAM".

B. MOLIQUE.




f
2
ff
G
4
4
G p
p
simile
G f
tr
1st time.
sf sf sf sf
G p


2nd time.
p
p
G p
cres
cen
do.
f
8va


8va
ff
sf
sf

DATE DUE SLIP

Ruth APR 2 9 '9

MAR 2 1 RETURN

F. 255

MT 205 H17 FOLIO
HALL KING 1845-1895
A SCHOOL FOR THE HARMONIUM

39751481 HSS

00001556947

MT 205 H17 folio
Hall, King, 1845-1895.
A school for the harmonium :

39751481 HSS

C7013